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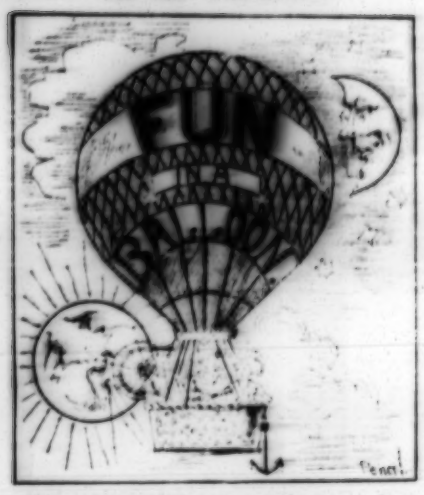

Monday night Edwards and Jackson's Folly company appeared at Tony Pastor's in a farrago of nonsense called Fun in a Balloon Songs, dances, stale puns, rude horseplay and the other accompaniments of trashy entertainments of this kind filled out the evening. The thoughtful were bored; but the injudicious laughed. Harry Jackson, Jr., whose only claim to fame lies in the fact that his father is stage-manager of a popular London theatre, acted the principal part, and he was assisted by Harry Linden and a number of people who were unknown to us. Fun in a Balloon is neither better nor worse than the average Summer snaps that drift into the Metropolis.

* * *

The benefit to Ben Baker, Monday evening, at the Union Square, did not meet with the patronage its recipient deserved. Mr. Baker is one of the veterans of the profession and he merited a larger share of attention. The bill was a long one, the performance concluding at a late hour. Helen Bancroft appeared in a couple of acts from The Hunchback, Charlotte Thompson in a portion of Jane Eyre, Milton Nobles in one act of Interviews, and there were, besides, two or three detached features.

* * *

A piece called A Wife's Honor, by Lawrence Marston, a young and clever man, was produced at the Windsor Monday night. Although indifferently acted, it made a favorable impression. The play is Frenchy, and is evidently an adaptation. It is dramatic and constructed with considerable skill. Properly handled it should prove a profitable road piece.

* * *

Receipts at some of the theatres during the past week have been fair, but business generally is bad.

* * *

The Queen's Lace Handkerchief is drawing really remarkable houses, for this time of year, at the Casino. Aside from the principals, who fill their rôles with even excellence all round, the chorus is especially noticeable. The prettiness of the women, the admirable manner in which they are dressed and the freshness of their voices make their appearance a source of great pleasure. McCaull certainly has got this department of his company into such perfect trim that it distances any other comic opera chorus we remember to have seen. Prince Methusalem will be produced in a couple of weeks, when the *jardin d'ete* will be thrown open to the public.

* * *

The success of Pop at the Bijou, somewhat due to Kate Castleton's attractive face and vivacious acting and largely on account of John A. Mackay's capital buffoonery, has been gratifying to Mr. Rice. It is not sufficient, however, to warrant its continuance much longer, or to delay the extensive alterations which Manager Miles proposes making in the building. Therefore the last nights are announced. With a run of seven weeks in New York, Pop, which is already popular wherever it has been played in the provinces, will start out next season under auspicious circumstances. A few such bright messes of nonsense as this and The Tourists leaven the more solid fare of the amusement list.

* * *

The Rajah at the Madison Square is attracting audiences of large proportions. The management advertise the new piece as a great success. And so it is from their point of view, for money makes the play go. The scenery is good for sore eyes, the acting of George Clarke is as refreshing as the artificially cooled auditorium on a hot night, and the perfection with which the comedy is staged makes it well worth seeing. In all probability The Rajah will run until the latter part of September, when Fred Marsden's Elsie Deane will be brought out. If a play, like port wine, improves by long keeping, this one will certainly have grown ripe in flavor, since its production has been deferred nearly a year.

* * *

The Bunch of Keys will attain its hundredth performance on Friday. This will be the last we shall see of the Sparks until next season. The receipts have kept up to a profitable figure during the whole engagement at the San Francisco Opera House, and we doubt not that the laughable entertainment could have gone several weeks longer to paying business had arrangements permitted. Next Monday Anna Berlein, who is better known to the frequenters of the Comique as Annie Mack, will try her fortune for the first time as a star in a domestic drama called Two Christmas Eves. The title, suggestive of a thermometer at zero point, is especially attractive. Let us hope that star and play will prove equally so.

* * *

At Haverly's, Roland Reed, emboldened by the goodly patronage accorded Cheek, determined to play another week and may therefore be seen at Colville-Gilmore-Haverly's Theatre until Saturday night. Another reason for prolonging the engagement was Colville's inability to put on Strictly Business on Monday night. That comedy will be done next week by C. B. Bishop and the company which has played in it all season. Gunter says Strictly Business is the best piece he ever wrote. Of this we shall be able to determine before our next issue.

Novelties in Preparation.

Meeting Frank Gardner yesterday, a MIRROR reporter asked him as to the forthcoming production of The Devil's Auction at the Fourteenth Street Theatre.

"We shall open there on the 20th of August. Our preparations are being rapidly completed, and——"

"But what about your difficulty with Cuyas, the alleged author?"

"That really amounts to very little. The Librarian of Congress informs us that we hold the only copyright on record. Mr. Cuyas was not a citizen at the time he claims to have secured his copyright. His counsel, John D. Townsend, has consulted with our counsel, Christian Kneass, and says there will be no trouble; that his client is friendly disposed. If he can establish a claim, we shall at once offer a compromise, as he is very willing to make terms."

"Have you engaged a company?"

"Some of them—not all. Maffitt and Bartholomew will be with us. We are negotiating with Louise Montague, Forepaugh's late Beauty. She will, if engaged, take the part of the Fairy Queen."

"And what of your novelties?"

"Well, one important feature will be a double stage, with two performances going on. These stages will be complete, even to the footlights. One will be twelve or fifteen feet above the other. The upper stage we will carry with us. A great act will be that of Godchaux and Hirste—an invention of the latter. It is a piece of intricate mechanism that will float in the air twenty members of the ballet—women and children. A sphere representing the world revolving will rise from the centre of the stage, and flying about it will be fairies and cherubs. This scene is called the Apotheose. The mechanism has cost us $6,000, and it weighs two tons. The models are working very satisfactorily, and I think the scene will create a sensation."

"The ballet will be an important feature?"

"Yes; we have engaged premieres in three countries of Europe; but we do not care to give their names at present. We have secured twenty-four coryphees in London. One ballet will change costumes during the dance and in view of the audience. The dresses for this scene will cost us fifty dollars apiece. Harley Merry is at work on the scenery in his studio at Flatbush, L. I."

"Then you do not fear trouble over the right to the piece?"

"You may rest assured that Gallagher, Gilmore and Gardner's Great Devil's Auction Company—that's the full title—will be one of the sensations of the coming season."

"Skipped by the Light of the Moon."

"Yes," said Louis Harrison to a MIRROR reporter yesterday, "John Gourlay and I have gone into partnership for a starring tour. We will open about the middle of September with a specially selected company of European artists."

"Will your entertainment differ from that given the past season?"

"It will be much the same. We have had written for us a grotesque comedy called Skipped by the Light of the Moon. I leave on Saturday for Europe by the Inman Line, and will return some time in August. Brother Sam will manage our company."

Langtry's Extensive Tour.

On Saturday night Charles A. Mendum signed a contract to take the management of Mrs. Langtry for a tour of two years, beginning next Fall. It had been rumored for some time that the Lily was dissatisfied with Fred Schwab's manipulation, and the news of the change did not consequently create much surprise. To a representative of THE MIRROR Mr. Mendum said yesterday:

"We have rearranged Mrs. Langtry's plans so as to embrace a grand tour of the world, visiting every country accessible to a dramatic company. She will play thirty-four weeks in America, appearing only in large cities. Eleven weeks will be filled in New York. The last engagement is to be in California. An American company specially engaged will accompany Langtry through the United States, finishing with her in San Francisco.

"Retaining only the leading man, we then go to Australia and engage another troupe there. We will play three months in the colonies, after which, with the same support, we go to India, playing Bombay and Calcutta. On our way to London we touch at Port Said, filling a brief engagement there. Thence we proceed to Nice, where propositions have been made for us to stay six weeks. Next we go to London, and Mrs. Langtry will play an engagement extending over four months, beginning in January, 1885. Probably we will go then to Brussels and St. Petersburg; but arrangements to appear there have not yet been completed."

Mr. Mendum says he has replaced Mr. Schwab by Joseph Reynolds as advance representative. Time for the United States is nearly all filled. A first-class company is promised.

The Musical Mirror.

The concert at the Casino on Sunday night was not up to the usual mark in that establishment. The orchestral music, indeed, was of the usual excellence; but the singers were decidedly below high-water mark as artistes. The march from Milloecker's opera, Der Bettel Student (The Mendicant Student), and Teresa Carreno's piano playing, which, although far from first-rate, is above the average of Sunday concert performers, were the best things of the evening.

* * *

The choir of Trinity Church is really becoming a creditable musical institution under the direction of Mr. Messiter, the organist. In the first place, it is a true cathedral choir, situated on each side of the altar, divided into Decani and Cantoris, antiphonally, as all choirs ought to be, having the treble parts sung by boys, of whom one, at least, Master Schmidt, has a perfectly angelic voice; and the tenor and bass parts were well represented, the tenor soloist, Mr. Barnard, having an exceptionally fine voice, and the members of the choir being habited decently in white surplices, and not looking like drygoods clerks or undertakers men. The chanting is excellent and the anthem singing very good. There is a choir, as well as a great organ, and the lofty aisles resound with a flood of harmony when the combined sounds of singers and organs blend together in full accord. The only fault is that the responses are accompanied by the choir organ, which should not be. Instrumental music is for the anthems, psalms and hymns; not for the prayers, which should be left to the human voice alone. We cannot pray by machinery. Nevertheless, when we contrast the present Trinity choir with the quartette in a box of old Dr. Hodges' time, we are charmed to note the progress.

* * *

The McCaull Opera company continue to present The Queen's Lace Handkerchief with success proportionate to the admirable manner in which it is put upon the stage. We only hope that Prince Methusalem, which is shortly to take its place, may equal it in attraction. The first act of the said Prince Methusalem is really of idyllic excellence and beauty, and the *finale* to the act is one of the most charming musical things we know of. The second act is strong and spirited; but there the strength ends, the third act being much the least valuable musically.

* * *

The Cosmopolitan Theatre will give the Prince Methusalem also, and a very pretty quarrel will be the result, we suppose. Herr Catenhusen, a most capable conductor, is engaged to direct the musical part of the trouble, and will have an orchestra of forty musicians under the sway of his baton. The true Prince Methusalem will realize the line, "When Greek meets Greek then comes the tug of war," and the conflict, we should opine, will be far from a "Merry War." Why managers should encroach on each other's preserves when there is plenty of other game to be had for the asking, is one of those things that "no feller can find out." There are dozens of better operas than Prince Methusalem which we have seen exquisitely done and to no profit.

A Shady Compromise.

Maude Granger, becoming infatuated with Her Second Love, was desirous of starring in it, but being held under a contract with W. W. Kelly, she could not do so unless released. To effect this, John A. Stevens, it was rumored, offered Mr. Kelly $1,000, which was refused, and $2,000 asked instead. Understanding that a compromise at $1,500 was talked of, a MIRROR reporter inquired of Mr. Stevens concerning it.

While not denying the above figures, Mr. Stevens said, "You cannot expect me to tell the exact figures; but it was a large sum, and both Miss Granger and myself had a hand in paying it. I expect to star Miss Granger in Her Second Love through the principal cities, with an extra good support. The tour will not be a lengthy one—some four or five months only. Eight or nine weeks will be filled in this city, Brooklyn and Williamsburg; thence to Boston, Philadelphia, etc. I will support Miss Granger myself, out only in the principal cities. My substitute is not yet selected."

"You will have more leisure this season, then?"

"Yes; I intend putting in most of my time in New York City, looking after the management of my companies and seeing to the bringing out of two new plays."

"The names are—?"

"A Christmas Gift and His Enemy."

"You continue at the Windsor, of course?"

"Oh, yes; I have a lease for four years longer. The preliminary season begins August 13, with Bartley Campbell's White Slave, and the regular season opens Sept. 3, with Lights o' London."

"What other companies will you manage?"

"There will be two, playing Passion's Slave and Unknown."

Mr. Kelly, when questioned on the subject, said, "$5,000"—published somewhere—" was considerably exaggerated;" when a friend standing by suggested if one cipher were missing the sum would be about right.

Mr. Kelly refused to talk, except to say he had got his money and Stevens his star, and for his part he was well satisfied with the exchange.

Ambitious Minstrelsy.

Thatcher, Primrose and West open a Minstrel Festival in Chicago on the 1st of July. In speaking of the Festival to a MIRROR reporter Manager George T. Clapham said:

"The idea originated in Cincinnati, where we played during the Dramatic Festival week. We are now making engagements that will increase our company to seventy people. These are being selected from the cream of the talent now lying idle. We have already secured Wood, Beasley and the Weston Bros.; Bob Slavin, E. N. Slocum, Lewis Dockstader, Olcott, the tenor; Valjean, juggler; Billy Carter, Fox and Ward, Connors and Kelly, and the Four-in-Hand, late of Pastor's. The chorus will consist of thirty-two men and boys."

"What house have you selected for the Festival?"

"Hamlin's Grand Opera House, where we shall remain four weeks. It is our intention to change half of the company each week, retaining the originals, and in this way keep up a continual change of programme."

A Checquered Life.

Harry Seymour, well-known among the profession as a costumer, fell dead in his room at the Twenty-third Street Theatre last Friday. He was buried by the Masons, to whose fraternity he had belonged for many years, and had taken thirty-three degrees. An old actor, whose connection with the stage dates back many years, said yesterday to a MIRROR representative who questioned him about Seymour:

"Yes; I knew him well when he was a young man. I was stock star at the old National Theatre and he was engaged for utility business. He played Harlequins, gnomes, demons and characters requiring acrobatic ability. Seymour was not generally liked among the company. He was morose and reticent. I remember one night a spectacular fairy-piece was put up. I played the hero and Seymour a demon. In the last act was a castle scene with practicable battlements high up among the flies. On these I had to appear and rescue the heroine from the clutches of Seymour, the demon. A terrific broadsword combat ensued between us. This went off all right. At the end a green dragon (with the property-man inside) was to come down from above and carry off my demoniacal adversary. The monster descended; but just as it swung off to ascend again the wires holding the contrivance snapped and fell to the stage—a distance of twenty feet or more—carrying Seymour with it.

"The property-man inside the dragon sustained slight injuries. We thought poor Seymour was killed. The curtain was rung down and we carried him into the green-room. The physician who was summoned found that his leg was broken, but he was otherwise uninjured from his terrible fall. On recovering consciousness his first words were: 'My poor wife and children!' He had been married only a few years and they were dependent upon his salary for support, you see. Of course the company relieved his mind of anxiety on that score and gladly saw him through his troubles.

"After that I lost sight of Seymour for some time. One night in a Virginia town I saw he was advertised to play Richard Third, and went to the theatre. It seems that he had for a long time secretly cherished an idea that he was endowed with greater tragic points than Forrest or Junius Booth. Having saved some money, he manufactured a lot of gorgeous dresses himself, hired a company and descended on Virginia, with the intention of gaining fame in the small towns and then making a triumphant appearance in New York. The theatre was well filled, and I'll venture to say no such Shakespearean exhibition was witnessed before or since. The audience yelled and jeered, and poor Seymour's sorry show came to grief at once, the company returning North next day. Seymour then awoke to the understanding that he never would make an actor, dropped all his aspirations, and took to the costume business, which he steadily followed to the day of his death. His Masonic connection enabled him to secure a large patronage, and for a good while he was the most extensive manufacturer of regalia in the city."

Edwin Booth's Return.

On Monday morning Edwin Booth and his daughter arrived by the *Gallia*, of the Cunard Line, which made a remarkably swift passage across. Friends congregated on the wharf to meet him. After visiting his aged mother, who dwells in Eighteenth street, he repaired to temporary apartments which had been secured for him on Twentieth street near Broadway. A representative of THE MIRROR called upon the tragedian yesterday and enjoyed a conversation with him. Mr. Booth is unchanged since he left New York last year. He is in excellent health and never looked better in his life.

"My professional experiences in Germany," said he, "were of the pleasantest character. As far as sympathy and appreciation go, the audiences were as agreeable to appear before as they are in America."

"Was the fact of your playing with a company speaking a strange tongue an impediment?"

"To some extent it was. But the Germans are as familiar with Shakespeare as we are. Among the educated classes English is generally understood. I found it somewhat strange at first to act with people speaking another language; but the feeling soon wore off and I was able to play with the same freedom that I do under ordinary circumstances."

"Was your success as great as you had expected?"

"To say the truth, it exceeded my expectations. I had always desired to act in Germany, and the recognition I received more than satisfied my ambition. The greatest kindness and consideration were shown me by all with whom I came in contact, and Germany and the Germans will always have a green spot devoted to their memory in my heart."

"How many performances did you give while away?"

"Sixty in Germany. The houses were all crowded and the enthusiasm such as I had seldom witnessed before."

"Do you propose a return engagement over there?"

"A year hence I may go back again, but I have not decided definitely."

"What plans have you made for the immediate future?"

"I shall stay in New York several weeks and then go to Newport to look after my new cottage there, which is nearly finished. If the walls are dry and I can safely occupy it during the Summer, I shall remain there."

"Will you make New York your home next season?"

"That is my intention at present. I'm hunting after a house now."

"Do you mean to act much during the Winter, Mr. Booth?"

"I wish to rest from active professional duties for a time; but I shall play engagements now and then in the larger cities. My plans have not sufficiently matured even in this matter, however, to give you any definite information."

Since Mr. Booth's arrival he has been besieged by friends, and his time has been almost entirely occupied with their reception. Miss Edwina Booth looks extremely well, the foreign tour having had a beneficial effect upon her health, which, previous to it, had been somewhat delicate. She was overjoyed to find that her *fiance*, Mr. Downing Vaux, had almost entirely recovered from the accident that recently befell him. The accounts of his precarious condition have been greatly exaggerated by the newspapers.

Adjustment of Haverly's Affairs.

Haverly's affairs have been settled up since our last issue. The Fourteenth Street Theatre is retained by Mr. Colville, who may avail himself of the five years' privilege attached to the lease by making the improvements which is one of its conditions. The Brooklyn Theatre goes into the hands of Will McConnell, who will manage it solely. Haverly's Theatre in Chicago passes into the hands of C. H. McConnell, who will fill all contracts made by Haverly.

This leaves Haverly only the California Theatre. He will devote most of his attention to the direction of his minstrels, which have always made money. In losing his three principal theatres Mr. Haverly really improves his financial position, as their transfer wipes out the greater part of his remaining indebtedness and leaves him free to assume control of other enterprises and reap the benefit of those he has in operation. The changes cannot, therefore, be looked upon as a downfall in Haverly's fortunes. He has always faced adversity like a philosopher, and taken prosperity like a man. His courtesy, affability and uprightness have made him popular with those he meets in business, and in wishing him an abundance of luck in the new deal, THE MIRROR is but echoing the sentiments of many.

The Giddy Gusher

ON PHOTOGRAPHY.

Since I have held my weekly love-feast in this column of THE MIRROR, the liberal editor has run up more headlights as portraits of The Gusher than would start an art exhibition. I was looking over the collection the other day, and came to the conclusion that he rather impaired their usefulness by a want of family resemblance. In number one I am given a chunky face with a turn-up nose; in number two I am favored with a Bergh-like countenance and a nose like an eagle's beak. Further on they furnish a picture that looks for all the world like Flockton with a bonnet on. The next month they run up a faithful reproduction of Lemoyne with the toothache. The Giddy one is not a raving beauty; but when the reckless proprietor flung to the breeze a portrait of Davidge with a bang on his brawny brow and christened it The Gusher, The Gusher rose in wrath and set out for the lair of the photographer to see what could be done.

* * *

Napoleon Sarony danced about my fragile form and built up a snow-scene behind me, and threw in some antique furniture beside me, and opened a parasol over me, and hung a basket of flowers on my arm, and twisted a lace scarf about my head, and delighted with my accessories, he took me. Ye gods! you should have seen me. Despite the softening effect of snow-falling and lace-draping and flower-twining, I had a face as hard as nails. I could have started an iron foundry without a cent's worth more stock than that mug of mine furnished forth. Then I began looking 'round. I took in the pictures Sarony has taken of the professional beauties, and I came to this conclusion: In the management of draping, in the construction of artistic backgrounds and accessories, Sarony is boss; but he can make a pretty woman plain and a plain woman frightful quicker than any other artist in town. The Langtry pictures are wickedly hard and angular. The one picture Patti let him publish (and which he paid $5,000 for) represents her in a poke-hat, side face; and every year the *Diva* has lived is registered inside that bonnet. The splendid pictures of Anderson in Galatea are marvels; they represent a stone woman. The drapery is the real old marble thing, and the face is as adamantine as granite. That's the fault of Sarony style. Therefore, concluding I cared less for a correct likeness of an antique sideboard and a coaching parasol than for my own classic Roman nose and *bric-a-brac* countenance, I skipped for Mora to see what that bold Castilian could make of me.

* * *

Mr. Mora doesn't mind so much what sort of an impression he takes of you at first; it's what he's able to do to you afterward, when he makes an affirmative out of your negative, that he goes for. In his studio I scared up two—yes, three—such dreadful heads as would serve to top off the witches of Macbeth or the Furies. One was Madame Dockrill, another was Lotta, and the third was Branscombe, the photographer's pet. Now, Madame Dockrill has not been knocking round stock farms and circus rings for fifteen or twenty years without losing much of her beauty. Lotta, like last year's almanac, shows the passage of time; and Branscombe is a faded, freckled little thing; but you wouldn't believe how ugly all three were before Mora gave 'em the magic touch. Beneath his manipulation, Dockrill's face became less like a map of the Panhandle R. R.; Lotta was regenerated wonderfully; and when the freckles were wiped off and the thinness plumped up, Branscombe came out a beauty. Therefore was I greatly encouraged. I tumbled on a sweet, innocent-faced thing, with a baby-bang hung over almost infantile features. Someway I detected a familiar expression in this toddlekins, and was prompted thereby to ask whose picture it was.

"Louisa Eldridge's!"

I fairly rushed for the operating room. "Take me!" I cried; "deal with me as gently as you have by Lotta, Eldridge and Dockrill, and I am content."

* * *

Mora then undertook to make a graceful, easy picture of me. He discovered a contour in the small of my back he thought he could bring out well. So he planted my rear squarely before the camera. A full-face view of my head was then accomplished by more acrobatic ability than I gave myself credit of possessing. There isn't a contortionist in the business that could rival that great feat of mine. I got my shoulder-blades and my nose on the same plate. True, my head was in danger of flying back to its original position despite its being screwed up tight in a vise-like rest, and my facial muscles were twisted to such an extent that the pleasant expression I was exhorted to put on was impossible; Mora didn't mind a little thing like that. "If you find it too difficult, don't trouble yourself," said he. "I'll take that suicidal aspect all out of you after you are touched up."

* * *

And so he did. He sent me down a proof of a calm and moonlight sort of creature, as serpentine as a patent cork-screw; the mildness of St. Cecilia dwelt on her rapt and rapturous forehead. You could almost see the pin-feathers starting among the jet embroidery on her back. You could have taken that picture and changed the whole character of your paper with it, my dear Editor. Dr. Mallory's *Churchman at Work* or *Christian at Play* (whatever he calls his religious paper) wouldn't be a marker to the sanctified air that portrait would lend a journal. I found a pair of sleeve-buttons and a bracelet on one arm that looked so like mine I was led to believe I had some hand in the manufacture of this paragon of piety; but otherwise I never would have dreamed my piratical old figure-head had suffered such a sea-change.

* * *

I was pleased. I was delighted. I began sending 'em round broadcast among my friends.

Madame Ponisi wrote me and thanked me for the beautiful picture of Mrs. Garfield she had just received.

Rose Coghlan stopped in the day before leaving for California and told me she appreciated my thoughtfulness. She had always wanted a good picture of Parepa-Rosa.

Nat Goodwin wrote me from London that he thought by the photo Langtry had changed very much during the Abbey season.

Lou and Alice Harrison picked one up on my centre-table, and Lou said: "Hello, you've got a picture of poor old Lydia. I saw her death mentioned in the papers while I was in Salt Lake City."

"What nonsense," cried Alice. "I heard from London last week. Lydia is well, and looking well. Ella Chapman saw her at the races in fine feather on Henderson's four-in-hand coach."

"What Lydia are you talking of?" shouted Lou.

"The Lydia of this picture," exclaimed Alice, brandishing my photo. "The only Lydia."

"And I say she's dead," persisted Lou.

"Lydia Thompson dead! What nonsense," sneered Alice.

"That Lydia Thompson?" howled Lou. "That's Lydia Pinkham; 'yours for health;' do you suppose I don't know. And I so disappointed, for I meant to see her married to Dr. Benson, the camomile-pill man, and live to a good old age."

* * *

That settled me; I burned the remainder of the batch; and then I went into Dana's and listened to his flattering tale.

"You have just the face for a photograph, Miss Gusher," said he; "intellect and settled melancholy have given to you features just the shade of color with which chemicals delight to combine. You will come out splendidly—in one moment."

And then the artist rushed away to an angular woman with a bundle, who, robed in black, filled the entrance. I couldn't help hearing the conversation.

WIDOW. "You take pictures after death?"

ARTIST. "We enlarge old photos or daguerreotypes very often, and produce pictures highly satisfactory to relatives."

WIDOW: "So I understood. I lost my husband about a year ago. He was a low-sized man, complected about like you. I've brought a suit of clothes, favorites of his'n, and his mother, who is a master-hand at describing him, is down stairs. She's lame, or she'd a-come up. I thought, from what she could tell you and from his clothes, you might make a picture."

The astounded photographer gasped: "And you have brought no portrait of the deceased?"

"Wall, yes; taken a good while ago; it might help you about his nose." And the faithful widow offered an old daguerreotype in a faded case.

"But, bless me," said Mr. Dana, "this is a boy!"

"That's so. It was took of my poor husband when he was about fourteen years old—"

"And how old was he when he died?"

"Fifty-two."

"Great Scott! What do you expect of the camera, madam? That it can do the work of thirty-eight years on this beardless boy?"

The widow and her bundle of old clothes were carefully boosted down stairs and Dana returned to the Gusher. Just as he had decided that the northeast side of my face contained fewer objectionable features than any other section, we were interrupted again—a woman in an agitated voice must speak instantly with Mr. Dana.

"My dear, sir," she began, "such a dreadful accident—we brought him in here. I remembered, even in my agony, that I had no picture of him—he may die any minute. For Heaven's sake take his picture while yet he lives."

"An accident—what kind of an accident?" stammered the alarmed photographer.

"One of those frightful bob-tail cars of Jim Collier's. Oh! my darling, my precious darling—if I must lose him, what will life be worth?" The lady sobbed hysterically, and the Gusher, forgetting all about her pictures, joined with Mr. Dana in alleviating her woe.

"Where is he?" he asked.

"On the sofa down stairs. I think both his legs are broken."

"Good Heavens, madam; but it's a surgeon you want, not a photographer."

"Whatever happens, take his picture; has he got to be brought up, or can you carry your apparatus down?"

Mr. Dana fled below.

"I wonder you leave him for a moment," I said. "How old is he?"

"Five this Spring. And so smart and so beautiful."

My heart ached for the poor, stricken creature. I supported her head, I wiped her eyes, and mechanically I asked her how it happened.

* * *

"I was leading him until just as we got to Macy's, when he started by himself to cross the street. The cruel car came swiftly on; his little head was turned the other way; I cried to him, I shrieked to the driver—too late. The forward part of the car struck him and seemed to gather him right under the wheels. Oh! why do I live to tell you of all the anguish of that dreadful moment? My darling! my precious little Jimmy! Oh, oh, oh!"

"But, madam," said I, "a picture taken of him under those awful circumstances will be a torture even to look upon. I would advise you to go to poor little James. I will assist you to carry him as tenderly and speedily as possible to your home."

The woman looked at me wildly, and I began to think insanity had kindly taken possession of her, when a succession of the most awful yelps broke on the air.

Up came Mr. Dana, very angry. "I've had that blamed dog carried 'round to Fifteenth street to a dog doctor," said he. "You had best go right 'round yourself and decide what's best to do. Probably kill him. I don't take photographs of broken-legged dogs. Good morning."

* * *

I gathered up my wasted sympathy and once more faced the camera.

I was put through all the regulation tactics for taking pictures—with a dislocation of the spine, a sprain of both ankles, a contraction of my diaphragm filter, a complete revolution of most of my interior works, and incipient strabismus in both eyes. *I was taken.* Mr. Dana pronounced the operation successful, and chastened in spirit and broken up in body I went home.

* * *

LATER.—The proofs have just arrived, and such a set of warnings and examples have never been perpetrated since Hogarth's pencil depicted the horrors of gin in a series of five pictures. Dana may, in moments of excitement, forget the dire deed he committed last Saturday; the memory of his crime may be effaced by time and a tough conscience; I can never forgive him—never! I look at Pencil's old headlights with grateful emotion; I gaze on Davidge with a bang content. Run up Flockton as soon as the Lemoyne picture is worn out; print a portrait of Hicks, the pirate, for me; but don't ever ask for a real for true picture of your

GIDDY GUSHER.

A Queer Business Exposed.

Among the advertisements in the amusement columns of the New York *Herald* on Sunday, May 13, was the following:

FEDORA.—AN ENGLISH (ACTING) TRANSlation of this French play will be furnished at a moderate price. Address L. W., 176 Herald office.

As Fanny Davenport purchased the play of Fedora in Paris some time since from the author, Victorien Sardou, for a good round sum, and as no other legitimate sale of an English translation, to be used on American territory, could be made, THE MIRROR was convinced that "L. W.'s" offer to sell a copy of the drama savored of piracy, if not of downright fraud, and its emissaries were given instructions to sift the matter to the bottom. Some detective work was therefore arranged. On scented note-paper, and in a feminine hand, the following letter, signed by a purely fictitious name, and dated from an address obtained for the purpose, was mailed to the *Herald* advertiser:

133 EAST FIFTEENTH STREET,
NEW YORK, May 14, '83.

"L. W."

Would you kindly send me particulars regarding your translation of "Fedora," terms, etc.?

Also, can you insure protection from interference of parties who have other versions?

I have several thousand of dollars which I propose to invest in a starring tour next season. If your play suits my requirements, I should be willing to pay a very liberal price for it. Please send me word where an interview may be had, or when I could peruse the manuscript.

Address as above.

MARY L. BROTHERTON.

The following reply was promptly received:

BROOKLYN, N. Y.,
103 Henry street,
May 16, 1883.

Replying to your note respecting Fedora, I must say that I could give no assurance as to right of performance; but presume there could be no trouble, as it is an original translation from the French, as played in Paris. It is done by a person who has translated many plays and is thoroughly acquainted with all the minutia of stage business. And this translation will contain every direction about scenery, dresses, exits, asides, &c., &c., with reference to *points* made by principal actors. The play is not here, but can be furnished in thirty days.

I can refer you to highly respectable publishing houses that have been furnished with plays (original and translated) from same source during the past twenty-five years.

The translator has seen almost every new play of any promise produced in that time, both in Paris and London.

The price of play would be, of course, very much lower than a *guaranteed piece*.

But one copy will be furnished to any person, if it is sold.

Should you wish any further particulars about this piece, or in reference to getting any other, I will call upon you at any time that may suit your convenience.

Very truly yours,
H. L. WILLIAMS.

Here was clue enough to work upon; but nearly a month was allowed to elapse before action was taken in the matter of detection. On Thursday last the reporter started for Brooklyn to look up the address given. No. 103 Henry street was found to be a respectable-looking four-story house, about two blocks off Fulton street and not far from Fulton Ferry. The reporter was informed, in answer to his ring, that Mr. Williams was not at home, but that his daughter might be seen. Expressing a desire to see Miss Williams, he was ushered into a comfortably-furnished parlor, the walls of which were hung with theatrical and historic prints.

The daughter soon appeared, dressed for the street. She hastened to inform the visitor that she was sorry her father was away from home, but that he could be seen after six o'clock that evening. The reporter introduced himself as a brother of Miss Brotherton, and stated his particular desire was to see Mr. Williams in regard to a play his sister had been corresponding about; but he was not sure where to find him, whether at the theatre or his house, and chose the latter place, as it was nearer.

"Oh, father is not connected with the Novelty Theatre in Williamsburg in any way. That is Theall and Williams and no relation of his. He is to be found at 33 Rose street—DeWitt's publishing house—where they print plays; or you might find him at the *Mercury* office, as he writes for the *Sunday Mercury*."

That was enough for the reporter; so, promising to call in the evening if not successful in seeing Mr. Williams in New York, he at once started for Rose street, a short, crooked thoroughfare situated down in the "Swamp." Mr. Williams was not there, and the *Mercury* office was tried, but with no better success.

The following morning another effort was made to see Mr. Williams at DeWitt's, but failing, the reporter left his name and the Fifteenth street address, with the request that a time for an interview be appointed by mail. Monday morning it arrived:

NEW YORK, 33 ROSE STREET,
June 16, 1883.

DEAR SIR:—I am sorry that you have been put to so much trouble. I will be at this office on Monday A. M., from 8 to 10, and again from 4 to 6 P. M., when I will give you all information about Fedora.

Yours truly,
H. L. WILLIAMS.

At five o'clock Monday afternoon, the reporter called upon Williams at his office at DeWitt's, anxious to hear all about Fedora. H. L. Williams is a stout, elderly gentleman, with bushy side-whiskers and moustache, and gray hair. He dresses severely in black. He has a restless, fertive eye, which scarcely looked the reporter squarely in the face.

Williams expressed sorrow at the trouble there had been in finding him, and said he would have been pleased to have called.

Mr. Brotherton explained that such a proceeding could not have been allowed, as his sister had been quite ill with typhoid fever; but she had recovered sufficiently to allow of her removal to Bridgeport for the Summer, and it was hoped she would soon be all right.

Mr. Williams said that he wrote for the *Sunday Mercury* and read all stories and corrected manuscripts for them. He went on to say: "I can furnish you an original translation of Fedora inside of thirty days. My son, who does the work, is now in London, where he has resided for the past sixteen years, during which time he has copied all the prominent foreign successes that have appeared, both in London and Paris. I cannot imagine that you will be interfered with, as it is an original copy and not an infringement. If it were a copy of the Merivale version we would not dare to risk offering it. My son has written a good many plays in the form of stories, as you can see by this list, which you may keep for reference. He made a serial of Fedora, which has appeared in the *Sunday Mercury;* but, of course, that is nothing like the piece would be when dramatized. Then his stories are bound up in this style"—showing several pamphlets the size of Lovell's Library, which would retail for twenty-five or thirty cents.

"Your son went to Paris especially to secure Fedora, did he?"

"Yes; he had heard so much talk about it that he thought it might prove a great success. Upon his arrival in Paris the rush to the theatre was so great it was impossible for several days to obtain seats anywhere near the stage; but finally, through the efforts of the people at the hotel where he stopped, he succeeded in securing a seat down in front for three nights in succession, and then obtained the entire play by means of short-hand and memorizing. Sara Bernhardt evidently thought him making sketches of her, for during the third evening she came to the extreme front of the stage and posed in several attitudes, as if for his express benefit. He now has all the notes in his possession, and if you wish a copy of the play he will write them out and you will be the only one having the manuscript. Even if you do not decide to take it I hardly think I will try to offer it for sale to anybody else. Here is a clipping (from the *Herald*) showing what Bernhardt thinks of the character. The leading parts for male and female are very strong, and it will prove the best starring piece the coming season. Charles Coghlan did not make a success of the leading part over there, appearing to be too tame in it; so much so that he was guyed by the galleries, and some one called out for him to 'play up to the lady.' Strange, as he was Mr. Daly's best man here. Now, if there are members of your company who exhibit special traits of acting, say of similarity to Toole's and others, why, just give me hints of it, and the business can be written up to their requirements. The comic element in the piece is rather weak, and it would not hurt to write some in."

The reporter coincided, and mentioned terms.

"Well, I'll require a deposit of fifty dollars at the start. I will then order the manuscript from my son, and when it is delivered into your hands you are to pay me fifty dollars more. That will secure for you a complete and original translation, with most minute details as to scenery, costumes, the characters, and even their movements and positions on the stage. Then, after three months, if you know it has proved as satisfactory a success as you could reasonably wish, you can pay me $100 more—$200 in all—and that will leave you in full possession. This latter arrangement I'll leave to you as a matter of honor and your sense of justice—to pay me $100—if you are satisfied it's a success."

The reporter stated that the terms and other information would be submitted, and departed.

The list given him by Williams is headed: "List of Works, original, adapted, translated by Henry Llewellyn Williams, Dramatist, Author, Theatrical, Musical and Literary Critic, Publishers' and Theatre Managers' Correspondent; Translator from the French, German, Italian, Spanish, Dutch, Portuguese, etc., etc." Nearly fifty English and other foreign papers and magazines are referred to as containing articles written by Williams *fils*. He claims connection with the following American publications: *Clipper; Atlas, Courier, Dispatch, Tribune, Sunday News, Boys of the World, St. Nicholas, Booksellers' Guide, Sunday Times, Mercury, Daily Times, Home Journal, Home Fireside, Voice of the People, Porter's Spirit, Stage, Programme, Mail Bag, Evening Express, American Cruiser, Miniature Ledger, Pathfinder, Duganne's Republican*, etc., etc. The works are published in London, New York and Philadelphia, by Messrs. Routledge & Sons; Chatto & Windus (John Camden Hotten's successors), E. Appleyard, Maxwell, S. French (T. H. Lacy's successor), T. B. Peterson & Co., Dick & Fitzgerald, DeWitt, O'Kane, Hilton, etc., etc. Among the pieces he advertises are the following translations: *Dumas*—Amalet Bey, Ange Pitou, Louves de Machecoul, Comte de Moret, Olympe de Cleves, Chevalier d'Harmental, Palais de Glace, Blancs et Bleus, Capitaine Richard, Freres Corses; *Dumas fils*—L'Affaire Clemenceau, Diane de Lys, Bijou de la Reine, etc.; *Hugo*—Notre Dame, Les Miserables (fragmentary); *Sue*—Mystères de Paris, Juif Errant (two versions), La Paresse, Gourmandise; *Feuillet*—Onesta, La Tentation; *Cappo*—Le Luthier de Cremorne, etc.; *Aimard*—Loi de Lynch, Trappeurs d'Arkansas; *Erckmann-Chatrian*—La Guerre, Daniel Rock, Juif Polonais, Conscrit; *Gaboriau*—Crime d'Orcival, Dossier 113, Esclaves de Paris; *Lecocq*—Petit Vieux; *Dudyo*—Contes de Gambrinus, etc.; *Halevy*—Contes; *Berys*—Paresseux; *Zola*—L'Assommoir, etc:; *Murger*—Vie de Boheme; *Meilhac*—Petit Hotel; *Bouvier*—Agnes Maurier; *Daudet*—Frere Sylvan, etc. In a long list of dramas, comedies, operas and operettas, pantomimes, burlesques, farces, etc., are noticed Article 47, The Bells, Grande Duchesse, Rose Michel and Carmen.

In addition the list contains twenty biographical sketches, nine boys' stories, twelve historical and five sea stories, five highway and twenty-three love stories, among which is a *Clipper* prize story; about thirty-five Indian stories, such as Pawnee Pete, Six-Shooter Jim, Zoph Slaughter, Goliath of the Gold Mines, Seth Skrimmager, Feathered Snake, etc.; Guides to New York After Dark, New York with the Curtain Up, London Easy Guide, London Religious Guide, London to Paris Guide, Industrial London, etc. Stories founded on the following plays: Black Crook, Africaine, Aida, Rip Van Winkle, Marianna (Don Cæsar), Streets of London, After Dark, Shaughraun, Caste, Proof, Two Orphans, Pink Dominos, The Serf, Ticket-of-Leave Man, Carmen, Corsican Brothers, Lady of Lyons, Long Strike, Madame Angot's Daughter, Rose Michel, Sir Roger, Diana, etc.

The list concludes with the statement that "the result in print is 77,711 pages of manuscript since 1861, although during that time 977 places of amusement have been visited in the Old and New Worlds by the writer."

He Saved Himself.

Apropos of the many companies that go out during the Summer and return, some one way and some another, it is related of one of our prominent out-of-town managers that at the end of a long and arduous season he was presented by the company with a well-filled purse, as a token of esteem and appreciation. Our friend, being of an Izaak Walton turn of mind, secured him a boat and fishing tackle, and, with the residue of his wealth, purchased a gold watch, a good gun and a fine water-dog. He hied him forth in the early morning and embarked on the placid waters to hunt for game.

Late in the evening a solitary traveler was seen wearily dragging his way homeward—wet, bedraggled and woebegone. Between gasps, he told the harrowing story of his misadventure. By some accident his boat had turned over. The gun went off and shot the dog. He lost his watch, he lost his fishing tackle, he lost his boat, he lost his dog. But, said he, as he swooned in the arms of a friend:

"I saved myself!"

PROVINCIAL.

BOSTON.

Boston Theatre: Ranch 10, as the name implies, is a Western drama, possessing many of the elements which we are accustomed to see in this order of play, but yet constructed in such a manner and crowded with so many incidents of an interesting nature that the sympathy and attention of the audience is won an held. Large numbers of people were present every evening and attested their interest in the plot and acting by frequent and hearty applause. There are a number of inconsistencies which it is unnecessary for me to note here. Let it suffice to say that the drama is meeting with success, if the large crowds present and the applause bestowed nightly is any criterion. Harry Meredith, the author, acted the dual role of Al and Tom McClelland in an artistic manner, individualizing each part clearly. Sid Smith as Judge Prose secured a success both in make-up and acting, affording much amusement, and the same can be said of T. M. Hunter, formerly a member of the Boston Theatre co., as the Doctor. Harry Clifton acted Joseph Kebook in such a manner that upon his first entrance it was known that he was to enact the villain without the aid of the programme. Emma Vaders won the good opinion of all by her acting of Annie Smalley, and I must commend this young lady for the manner in which she introduced her song in the first act, singing in a natural manner, without coming to the footlights, as is too often done, and appealing to the audience. Louisa Morse made a hit as the strong-minded old maid. The large stage gave ample opportunity for the scenic display necessary in the production, the fire scene particularly winning hearty applause.

Bijou Theatre: The Sorcerer as presented here proves a very pleasing entertainment, the careful attention to details shown by the management in the other productions being manifest in this. The singing of the principals as a whole was most praiseworthy, and that of the chorus deserves the highest commendation. Digby Bell received a hearty welcome, which was deserved, his singing and acting as Dr. Daly being the feature of the performance. The song "Engaged to So-and-So," was rendered in a most artistic manner, and together with the by-play introduced was most enjoyable. Harry Dixey seemed to have no particular conception of the part of J. Wellington Wells, his main idea being to introduce as much fun as he could. Geraldine Ulmer, who assumes the role of Aline after Monday night, on account of the indisposition of Janet Edmondson, left nothing to be desired, her singing of the various numbers being among the best. Brocolini as Sir Marmaduke and Augusta Roche as Lady Sangazure gave splendid representations of the lady and gentleman of the old school, doing full justice also to their musical numbers. The Sorcerer will be presented until further notice.

Boston Museum: The doors did not close on account of the non-arrival of Lillian Russell; but Patience was presented in a most satisfactory manner, with Marie Jansen in the title role, which she assumed in a most careful manner, winning many admirers by her singing and graceful presence. John Howson presented the character of Bunthorne in a manner differing slightly from many we have seen in this city, possessing originality of make-up and many bits of business introduced. Elma Delaro as Lady Jane made a very favorable impression. The cast as a whole gave satisfaction, and the operas which will be produced during the Summer months, and which include The Mascotte, The Grand Duchesse, Billee Taylor, Olivette, Princess of Trebizonde. The Creole will be the source of much pleasure to many in this city. This week The Mascotte will be produced with John Howson, George Wilson, Geraldine Ulmer and Marie Jansen in the principal parts.

Park Theatre: The H. M. Pitt Comedy co. presented Home and the Two Roses during the past week, and were fortunate in drawing very large houses, owing, perhaps, to the lateness of the season, as the co. consists of capable people, while no one is billed as star, all working in harmony with general evenness. Both comedies were placed upon the stage in elegant style, the scenery and furniture being neat and appropriate. No performances were given Saturday afternoon and evening, and money was refunded to those who had bought tickets in advance, the information being given that H. M. Pitt was sick; and he probably was sick—of the business. Mr. Byran, business manager of the house, states that the members of the co. refused to play unless he paid them their salaries; but as they were under contract with Mr. Pitt, there was no reason why he should be called upon to pay, and as the season was to close that evening, it made little difference if the two performances were omitted. Mr. Shflosel, in answer to a telegram, said he (Mr. Byran) should pay no money. The house will remain closed until the latter part of August.

Oakland Garden: This pleasant resort, which is one of the best ventilated in the country, will open this week with Callender's Minstrels, and for the season Manager J. B. Rich has secured some of the principal attractions, which will follow each other in rapid succession.

Boylston Museum: An excellent programme, including many favorites, will be presented to the patrons of this place of amusement during the week.

Items: Globe and Howard closed.—During a large fire, Saturday afternoon, on Chardon street, Gray's National Theatre was burned to the ground, causing a loss of about $9,000 to Edward H. Gray, he having no insurance. This place of amusement was a popular resort for many living in the West End, variety performances being given there twice each day. It is stated that the owners of the building will erect a large theatre upon the ground, of which Mr. Gray will have the management.—On account of the disappearance in this city of Lillian Russell, a large number of dudes are wearing crape on their hats.—James A. Gilbert has received a letter from Charles Athinson, dated Manchester, England, stating that the Jollities have scored a great success, and that Jennie Yeamans, Lillie Bates and Frank Bush have made hits.—Joseph McGarry, advertising agent of the Park Theatre, which position he has filled with much credit, has been re-engaged for next season. [illegible] which has appeared in some of the papers [illegible] has obtained a divorce from Rose Stella [illegible] Ella Stella, in the May term of the Su[illegible], obtained a divorce from Harry Fromm.—[illegible] Combinations, which include C. W. Turner, [illegible] Gus Cassar and others, are meeting with great success, winning great praise from the press.—Ralph Delmore, of the Lotta comb., is in partnership with Fred Anderson in the management of the three candy kitchens in this city. While Ralph was in one of the stores on Washington street one day last week, two young ladies were about to enter, when one of them thought that the money could be saved by standing outside and obtaining their sweets by looking at Delmore.—E. A. Locke, the well-known author, has more orders for plays than he can attend to, and was forced to refuse a number of offers lately.—Frank H. Drown has been appointed business manager of the Standard English Opera Co.—Dr. Lothrop last week signed the lease for the Windsor Theatre and then left the city for an extended vacation, returning in September.—Eugene Foster, the popular usher at the Boston Theatre, states that he does not like the drama Ranche 10, on account of shots being fired in it, which prevents him from taking his usual evening nap. The rumor that the position of sleeper on a railroad track had been offered him for next season is untrue.—Sadie Martinot will shortly appear at the Bijou.—It is stated that during the fire at Gray's National Theatre, the costumes of a number of the young ladies who appear there were packed up in one envelope and thrown out of the window.

SAN FRANCISCO.

JUNE 11.

The splendid success of Lawrence Barrett's four weeks' engagement at Haverly's California Theatre is the best refutation we can give Eastern readers to Manager McCaull's ravings. Barrett played Yorick's Love his first week to steady, big business. Francesca da Ramini was put on for the second week, and continued through the third week, the business demanding it. For Barrett's fourth and last week he appeared in a change of bill nightly, playing Hamlet, Rosedale, Richelieu, Yorick's Love, Money and Julius Cæsar. The last week's business exceeded either of the three preceding in receipts. The attendance was very large during the fore part of the week and culminating in his last two nights in overcrowded houses, people standing up in the lobby of the theatre three tier deep. Barrett brought a good company in support.

McCaull brought three opera singers, a big troupe of forty chorus girls and men and one light opera for his four weeks' engagement. Is it strange that McCaull should go back with a light purse, while Barrett returns with one well filled?

To-night Janauschek, supported by her own company, begins a two weeks' engagement at the California Theatre, in her new piece, Zillah. It is eight years since Janauschek visited us, and there is but little doubt her greeting will be a warm one. Zillah will hold the stage two nights. On Wednesday, Marie Antoinette; Thursday and Friday, Bleak House; Saturday matinee, Mother and Son; evening, Zillah

The Wyndham co. are comfortably ensconsed at the pretty little Baldwin, and delight their audiences. The Great Divorce Case was the attraction last week, and will continue to hold the boards until Thursday, when Pink Dominos will be produced, instead of the new play as first proposed. On the 18th, Thorne's Black Flag will take the stage.

The minstrels go into the interior for a week, opening to-night in Vallejo. Tuesday, Santa Cruz; Wednesday, San José; Thursday, Friday and Saturday, Sacramento. The co. is composed of some good people, among whom are Smith Waldron, Cronin and Martin, the Big Four; Billy Sweatman (a great favorite here); the San Francisco Quartette; Fred Malcolm, W. F. Bishop, Emerson and Reed; Frank Wright, interlocutor. They return, and open their Summer season at the Bush Street.

The Thomas' concerts have done fairly well for the first three nights. The attendance has been large. The concerts are given in the Mechanics Pavillion, a mammoth structure built to hold fairs in.

Items: Adele Waters, late leading lady of Joseph Murphy's co., arrived here yesterday.—Our American Cousin comb., consisting of George Holland, Constance Muirelle, R. G. Marsh and H. Teesdale, under the management of J. P. Howe, leave to-day for the interior.—Samuel Wetherill left for Portland on Friday, where he goes in the interest of Manager Bert to arrange for the opening of Manager Bert's Minstrel co., which opens at the New Market Theatre 18th.—W. H. Thompson has been offered an engagement to appear with Janauschek during season in this city.—Mrs. Charles Reed left for the East last week.—The Cogill Brothers and Dave Boothby arrived here Saturday from the East and were welcomed by many friends.—Matt Granger's Daughter will be produced by the Criterion Dramatic co. on the 22d inst. at Saratoga Hall.—With such formidable opposition no wonder the London Criterion co. have been so sadly neglected.—At the New Market Theatre, Portland, Oregon, J. M. Ward and wife gave two performances—a matinee and evening. Buffalo Bill constituted the bill.

JUNE 12.—As I predicted above, Janauschek had a warm reception at Haverly's California Theatre last night, being called before the curtain at the close of every act. Zillah, her new play, is an old version of The Woman in Red. The audience was a fairly large and fashionable one. Janauschek, as Zillah, was very strong and gave a great deal of power to the character. As for the piece itself, but little can be said. It is of the dime-novel character. The support is excellent, and the engagement promises to be a successful one.

Thomas' concert was well-attended last night. To-night is the last. To-morrow a matinee will be given.

PHILADELPHIA.

Bijou Theatre: M. Lafitte Johnson's clever and interesting comedy-drama, Carrotts, was played on Friday evening for J. W. Reynolds' benefit, and drew a very large house. The cast was excellent and the play went off finely. William Davidge, Jr., who appeared in his original rôle of Major Brown, was seen at the Bijou for the first time in several months, and was accorded a flattering reception and called out after every act. Manager Wood is doing well, and although it was announced that the theatre would close on Saturday night, he decided to remain open until after the Fourth of July, and secured Davidge for the next two weeks and a half. He is to have a benefit on the 29th, and if popularity goes for anything, Billy Davidge will have a bumper. Carrotts will be repeated at every performance until Thursday, when Our American Cousin will succeed. Ada Richmond is expected to come on and have a look at Carrotts, with a view to starring in the piece, and there are also two other Richmonds in the field.

Maennerchor Garden Concerts are successful. Senta's Military Band and Wannemacher's Orchestra alternate every week between the Garden and Belmont Mansion, and Levy, the cornetist, is heard at both places.

The Belmont Mansion afternoon and evening concerts are largely attended.

Lauber's Concert Garden is popular and well attended.

The Australian Circus will open at Broad and Spring Garden streets on Monday evening and will remain during the week.

At the Academy of Music the Second Regiment will give a concert on the 29th, in aid of the Armory Fund. The concert will be under the auspices of a committee that includes Col. Robert P. Dechert, Lieut.-Col. Bonyshell, Major Louis Ladner, Capt. P. L. Weaver, etc.

Summer Briefs: At his benefit at the Bijou J. W. Reynolds, the efficient stage manager, was presented with a handsome silver pitcher and a diamond stud.—The Grand Central is at present represented by a great pile of bricks and rubbish and a yawning space; but workmen are busy tearing out the dirt and soon the edifice will rise out of chaos. It is to be built on an elaborate scale.—The prospects for next season on suggest a big pull between the managers. The number of combinations will be as large as ever.—It is said that the Lyceum will combine spectacles with opera next season.—Managers Hall and Fleischman will mount at the Walnut Street Theatre two or more plays on the model of Youth, engaging special companies for them, and after their runs here send them on the road.—A stock theatre of the best sort is talked of for Philadelphia. It is to be hoped the project will be carried into effect. The only thing to build up the dramatic profession and give it its future stars and do away with specialists is to restore the stock company system from which our best talent sprung.—The stage of the Bijou Theatre will be overhauled during the Summer vacation. New scenery and improved traps will be added for the production of spectacular plays. One of the many improvements will be a handsome orchestra circle, and the orchestra seats will be upholstered.—Manager John D. Mishler has renewed his contract with the Equine Paradox for Philadelphia. They open at the Lyceum Theatre 10th.—Already the painters, decorators and carpenters are at work on the Chestnut Street Opera House.—The Ticket Speculators' bill having become a law, that nuisance will be abated during the coming season.—The Indian show is going on the road for a time, but will return.—It is said that an English woman now in this country will offer shortly a play entitled Mauria. If the report be worth anything, the piece possesses power.—Wm. Davidge, Jr., will give one or more theatrical entertainments at Atlantic City during the Summer.

ST. LOUIS.

Uhrig's Cave (Pat Short, manager): Iolanthe, by the Ford co., ran its second week to big business on the clear nights and medium on the bad nights, of which there were several. Pirates of Penzance 17th and Black Cloaks 24th.

Pickwick Theatre (Short and Cottrill, managers): Miss St. Quinten and her comedy co. opened this resort for the Summer, 11th, with Sam V. Steele's new comedy of Silver Rock. It was very poor, and even the musical selections were not attractive. The star makes a sensible move in returning to comic opera, appearing in The Chimes of Normandy 18th.

People's Theatre (W. H. Smith, manager): Georgie Woodthorpe, the California soubrette, had a light week's business in Butterfly. John Dillon appears in States Attorney 17th.

Items: Letitia Fritch has seceded from the Ford co., leaving the manager in the lurch. From all accounts it was a caprice of the little lady, who has probably got along too well of late and has fallen into the peculiar ways and methods of way-up prima donne. The ostensible reason of her leaving was her declining to sing on Sundays. As her salary was $165 a week, her eccentricity is an expensive one, and a rather fortunate one for the management, as business has been badly affected by the wet weather, and Miss Eissing has sung Phyllis as well as Miss Fritch and acted it much better.—Manager Ford has a version of Bluebeard in preparation.—Charles F. Lang, the favorite tenor, relieved Philip Branson of his part of Lord Tolloller this week, Mr. Branson having made his bow to his old neighbors.—August 27 will be the general date for opening the St. Louis season.—Genevieve Reynolds wears a "golden bodice" as the Fairy Queen in Iolanthe, which is composed of 1,200 closely woven brass buttons.—W. W. Fuerst is again conducting the music at Ford's, having returned to that organization.—Joe Ransom, of F. B. Warde's co., was in town this week and he says that the reports of the co.'s bad business are without foundation; that next season is well booked up ahead and at better stands.—During the performance at the Pickwick on the 11th, Miss St. Quinten fell over a stump and came down plump. It shook up the boards a little.

CHICAGO.

Selina Fetter is a young lady of very prepossessing appearance and possessed of undoubted dramatic talent. Her engagement at the Grand Opera House has been fairly successful. The lady made a mistake in selecting for her first appearance the turgid and old-fashioned drama, Love's Sacrifice. In it she by no means fulfilled expectation, but was rather disappointing. Had she made her debut in The Wife, or Romeo and Juliet, her success would have been assured, as in these plays her talents had full swing, and interest in her would have been maintained all through the week. Miss Fetter has a beautiful voice, and knows how to use it to the best advantage. A little too much gesture is apparent, as is generally the case with beginners; but all things considered, we believe her to be a valuable acquisition to the stage. Her Juliet was marked by great intelligence, and many new interpretations of the text that were by no means false, but proved the lady a careful student of the character. William Harris gave excellent support in the leading parts. With judicious management, Miss Fetter may be regarded as a future star of no small magnitude. On Sunday, 17th, the Hess Opera co. gave one performance of The Mascotte, and during the week the Chicago Ideal Opera co. will appear in the Gilbert and Sullivan operas, opening with Iolanthe.

Haverly's Mastodon Minstrels have appeared at Haverly's all the week to fair audiences, and remain another week. There is a falling off in the co. that cannot be accounted for, except that the original and bright particular stars of the organization are no longer with them. Many better minstrels are traveling the country who do not make such loud boasting.

Daly's splendid co. have met with such success in 7-20-8 at Hooley's, "standing room only" being the rule all the week, that the same play will continue to be the attraction for another week, making a run of three weeks for this bright comedy. Our English Friend is promised for the fourth and last week; but 7-20-8 could easily run the season out. July 2 McKee Rankin begins his Summer season.

At McVicker's The Power of Money has pulled through one week of the engagement by getting some of the excursion parties visiting the Railroad Exposition to attend the performance in a body; but the play is trash of the most stupid kind, and will hardly see the light again when withdrawn from McVicker's stage. It remains one more week, and unless some more of our country cousins arrive to patronize it, it will be given to a beggarly array of empty benches. Week of 23th this house will be closed to prepare for the Boston Theatre co. engagement.

The Olympic has not had very much patronage the past week. J. W. Ransone is a very good actor, with a very bad play, and the Olympic patrons have found more enjoyment in the circus than in sitting through it. This week Baylies and Kennedy's Bright Lights.

The Academy of Music has had good audiences all the week to see the Bright Lights and laugh at Kennedy's mesmeric experiments on victims drawn from the audience. This week Mattie Vickers in The Tramp's Daughter, supported by Charles Rogers and a good co. Miss Vickers in a Chicago lady, and has a host of admirers, who will doubtless fill the theatre to see her in her new play.

The Lyceum closed last Sunday night for the Summer, also Kohl and Middleton's Dime Museum.

Baum's Pavilion is the name of a Summer theatre started last week on the South Side, at the junction of Twenty-second street and Indiana avenue. It will be under the management of J. A. Saphore, former stage manager of the Academy of Music, and be devoted to the presentation of light musical comedies. The opening performance has been Hearts and Hampers, by a New York company under the management of W. C. Elmendorf.

Barnum's circus was the great attraction the first four days of the past week. That the huge tent has been crowded goes without saying. It is estimated by Mr. Bailey, the managing partner, that $125,000 is the amount of money taken, and this is rather under than over the actual receipts. The show is beyond question the most stupendous affair in every department that ever undertook to amuse and instruct the public. THE MIRROR representative is indebted to Mr. Bailey and to Mr. Thomas, the press agent, for courtesies extended.

Items: Bliss Whittaker is in town.—The members of Strictly Business co. are still in town, and so are numerous other members of the profession. Evidently Summer has come, and snap companies are now in order for one-week trips to Fair towns.—Louise Sylvester will probably appear in a new play at the Grand Opera House during the Summer.—Louis Morrison will not play an engagement in this city in July, as expected, owing to a need of rest.

NEW ORLEANS.

The Alice Oates Opera co. are still giving The Mascotte at the Spanish Fort to large audiences nightly. Girofle-Girofla is in active rehearsal for early production. The auditorium will soon be roofed and otherwise improved, and then the little Opera House will be quite a neat affair.

Engineer F. Gorman left the city last week for New York, where he goes to engage an opera co. for West End. The management of this resort have concluded to follow the lead of the Spanish Fort lessee and erect or improvise an opera house for the present season. Signor Liberati is still at West End, where he nightly delights large audiences with his beautiful cornet solos. Margie Freer, who a short time ago was the recipient of a benefit preparatory to adopting the stage, has left the city for the North, with a view of obtaining an engagement for next season. Miss M. E. Gallagher, an ambitious amateur aspirant for histrionic honors, will soon attempt to play Leah for her benefit. Her success is very doubtful.

Gorman's show has temporarily changed its quarters to a more central location, and is doing well. Faranta has also moved his tent to a lot on one of our principal streets (Canal) and is meeting with good success. Both entertainments are pleasing and attractive of their style. Louise Sylvester and Barry Maxwell are rusticating on the lake shore.

CINCINNATI.

Manager James E. Fennessy, of Heuck's Opera House, left for New York evening of 11th, with the intention of making a month's stay in the Metropolis. Phil A. McDonald is in the city arranging for the exposition of Cassilly Adams' famous historical painting, "Custer's Last Charge." The picture, which is fourteen by thirty-four feet, will be exhibited at Smith and Nixon's Hall during week beginning 21st. Bob Miles' four-in-hand was one of the most attractive features at the Latonia races during the past week. John Collins, F. B. Warde's energetic business manager, was in the city 15th, en route for Hot Springs. Will Fennessy, who has had charge of the box-office at Heuck's during the season, and also acted as ticket-seller at the Cincinnati Ball Park, resigned the latter position last week with a view of sojourning at Mt. Clemens, Mich., during the Summer months. Dan Clifton, ex-treasurer of Robinson's, has been promoted to the vacancy caused by Will's resignation.

John H. Havlin has returned from New York, and is looking after the erection of his new theatre rather attentively. Barnum, Bailey and Hutchinson's Circus will pay Cincinnati a postponed visit for four days, beginning August 27. Manager Eugene Gorman, of New Orleans, was in the city 14th, en route to New York, for the purpose of securing a comic opera co. for his Summer resort. The Hess Opera troupe will in all probability be the opening attraction at Havlin's new theatre.

There are letters here care of the *Enquirer* for following professionals: Emma Abbott, Bessie Bell, Kate Beebe, Selden Irwin, Joseph Jefferson, Thomas W. Keene, Lotta, Rhea, James H. Meade and John Templeton. Manager Miles goes East during the current week to supervise the alterations of his Bijou Theatre. Florence Bindley, not long since a precocious juvenile known as Baby Bindley, is playing a highly successful engagement at Kissell's Music Hall, and in addition to her artistic character impersonations, performed creditably upon the zither, violin and musical glasses. The local journals are authority for the statement that Smiley Walker expects to obtain a position at the Bijou under under Miles' management. The hill-top resorts, with free concerts as the attraction, are drawing largely from the ranks of regular amusement-seekers. While no announcements have as yet been made, it is understood that very little change will be made during the approaching season in the business staff of our regular theatres. The Cohen Family, formerly Miles' Juveniles, in a body, will probably accompany Bob Miles to New York with a view of securing engagements for the approaching season. As the family at last account aggregated almost a score (so, at least, the doorkeeper at the Grand informs me), there is little likelihood of a corner in comic opera talent during this season at least.

ALBANY.

Levantine Theatre (F. F. Levantine, manager): The Mlle. August comb., during the week ending 16th, gave a succession of very good performances to rather light business. The current week, the Mary Ann Kehoe comb. plays a return engagement, and will in all probability be greeted by good business.

Items: The Leland and Music Hall are both vacant, and theatrical matters are at a decidedly low ebb. The only event of the week occurs on Monday evening, and will be the first production of a piece called Only a Tramp, said to be the work of an Albanian. The play will be given under the management of Lawrence Eddinger and George Smith, both professionals, and the leading role, Roger, the tramp, will be assumed by the former. The cast is mainly composed of amateurs, and the scene of the production will be St. Joseph's Hall.—Manager Levantine is seriously considering the idea of a new variety theatre here, and will doubtless accomplish something in that direction ere long. Next week closes the supplementary season at his theatre, from which time until August 27, the house will remain closed. In the interim some improvements in the way of fresh paint, etc., will be made.—The regular season at the Leland will begin Sept. 4, with Fritz as the luminary.—There is some speculation as to what the probable effect will be, as a result of the monopoly which Mrs. Leland will have next season, in managing both the Theatre and Music Hall. Whether the absence of opposition will elevate or lower the standard of attractions, and whether the public will have to take what they can get, or stay at home, Mrs. Leland is probably too far-sighted to allow any degeneration to ensue, and Albanians may feel content and complacent about the coming season, which, I doubt not, will be as memorable as any yet experienced.

BUFFALO.

Academy of Music (Meech Brothers, managers): Fred Vokes' new piece, In Camp, was produced last week and drew fair audiences for Summer weather. The piece is a three-act musical comedy, serving to introduce the specialties of the co., Fred Vokes and Miss Schultz being given an opportunity to show their dancing abilities, while Helen Dingeon and other members fill in the vocal parts. Following is the cast:

General MacAllister.....Owen Westford
Capt. Felix McAllister (his son).....Byron Douglas
Private Blaster (the captain's valet)...Gus Thomas
Corporal Punce.....T. W. Blakey
Fitzallerton Scroggs (speculator in opera)
Fred Vokes
Edith Grapeshot.....Helen Dingeon
Susanne (her maid).....Pauline Hall
Jenny (maid-of-all-work).....Emma Schultz

The first act shows Gen. McAllister in a passion over Capt. McAllister's wild ways, the latter being devoted to balls, theatres and everything but a marriage which the General has arranged for him. The second scene represents a luncheon in a wood. The Captain having decided on a theatrical entertainment, wishes his father out of the way and sends him off on a false dispatch, meantime meeting Fitzallerton Scroggs, a speculator in opera cos., whose co. has failed to arrive in time; but Edith Grapeshot, the General's contemplated bride for the Captain, and Susanne, her maid, appear on the scene, and Scroggs, supposing them part of his co., introduces them. They fall into the scheme and undertake their respective parts in Faust. Act Second shows the side-wings of the theatre, with Scroggs directing the performance and having a most anxious time. During the march of the military, Gen. McAllister appears, having discovered the plot to get rid of him, and is drummed unconsciously into the ranks, being made to play Mephisto. The third act finds the Captain in the guard-house, and Scroggs, having donned a uniform, is sent to challenge the General, which he does and returns to the guard-house, and is initiated into a soldier's life in a variety of amusing ways. Of course, the Captain has fallen in love with the actress instead of the General's ward, and they being the same, everybody is made happy and Fitzallerton earns the love of everyone for having brought about the desired result. There is a good deal of fun all through the performance. The second act is very well put on. Miss Dingeon's singing was especially well received. Fred Vokes carries too much work; but this will be pruned down somewhat.

The Adelphi (Joe Lang, manager): Ida Siddons' Female Mastodons, week of the 11th, have had large audiences. The opening night the doors had to be closed at eight o'clock on account of the rush; other evenings every vacant spot was utilized. They remain three nights of the present week, when this house will close its successful season.

St. James Hall (C. G. Flint, manager): Haworth's Grand Hibernica and Dublin Dan Comedy co. opened 18th to a fair house and remain the week.

JACKSON.

Hibbard Opera House (C. J. Whitney, manager): Closed for the season. Local Manager Dr. Waldron reports business far better on the season than he or Mr. Whitney expected. He excuses the mediocrity of the entertainments afforded during the past season by his not getting control of the house until Oct. 16 of last season, when all first-class companies had their bookings made. Better things are promised for the coming season.

Items: Leigh Lynch arrived here on Wednesday last and is now enjoying his vacation with his wife (Anna Theresa Berger) and child.—Tony Hamilton and W. W. Durand have fed our editors considerable taffy during the past week, the interest of Barnum. Among the professionals in attendance at the regatta at Michigan Centre on Thursday last were M. W. Tobin, Henry Berger and wife, Tony Hamilton and Leigh Lynch and family.—Charlie Pratt, of the Abbott Opera co., is expected home in a few days.—Matt Buck, manager of the Lansing Opera House, was one of the winning crew in the gig race.—No improvements are contemplated at the Opera House during the present Summer.—Henry Berger and Mike Tobin had a wrestling bout several days ago, and Mike got the skin barked off quite a spot of his forehead.—He consoles himself and his friends by telling them that they "should see the other feller."—Letters from Sol Smith Russell and Fred Berger state that Edgewood Folks is doing well in the Northwest.

PROVIDENCE.

Providence Opera House (George Hackett, manager): Lester and Allen's Brilliants, under the management of Spitz and Hacket, came 11th, and played to light business during a stay of four nights. Emmet, in Fritz in Ireland, failed to catch on, 16th, consequently the business at this house has been very light, indeed, all the week. Dan Mason and John Griffin have gotten a co. together, and they play here week of 18th, under the management of George Hacket and Abe Spitz. The co. are well-known variety artists here, and include Dan Mason, Quilter and Goldrich, John Griffin, Mollie Wilson, Andy Collom, Mr. and Mrs. Joe Allen, Belle de Verde, Frazer and Allen, Percy Loraine and Tommy Dayton. Cheap prices.

Sans Souci Garden (William E. White, manager): Rice's Comic Opera co. reappeared 11th, to a full house, and more than a satisfied audience. The opera produced was The Sorcerer. The performance was remarkably well done. The opera was mounted very prettily and the costuming was also noticeable. They open in Worcester 18th, for one week, under Manager White, at his Rink, and return to this city for another week, opening 25th, when Iolanthe and Patience will be given. The Garden seems to be a fortunate place of amusement. Barnett's New York Ideal Comic Opera co. in Heart and Hand, 18th, week. The cast includes the following well known people: Louise Searle, Rose Temple, Jennie Reiffarth, Kate Roche, Helen Lowell, Brocolini, Harry Allen, C. J. Campbell, Fred Frear, W. Hamil Nichols. The opera is to be mounted with new and elegant scenery, and new costumes have been made especially for the co.

Rocky Point Coliseum (Hopkins and Morrow, managers): This popular house opens 15th with Sullivan's comb. for a starter, and then will play first-class variety talent and comic opera. A profitable future under the present management will no doubt be the result, as there is no reason why this resort can not be made to pay. Messrs. Hopkins and Morrow are trustworthy caterers and will be liberally patronized, without doubt.

Items: Abe Spitz, late of Leavitt's Minstrels, was married Sunday, June 17, to Miss Tilly Frank.—William Mullaly is playing in the Opera House orchestra.—The Elks will have their second annual gathering at Oakland Beach, July 26.—Thursday, 21st, the Continental Guards of New Orleans visit this city, and will be the guests of the First Light Infantry. In the evening they give a series of Revolutionary pictures at the Providence Opera House, the proceeds to go toward building an Armory.—I hear that George Cross is to have the Providence Opera House as soon as George Hackett's three years' lease expires. Cross is the assistant treasurer of that house, and a very popular young man, well liked around town.—Manager Low returned from New York last Sunday and reports everything all right along the line.

BALTIMORE.

Academy of Music (S. W. Fort, manager): On Saturday night a full-dress rehearsal of Fatinitza was given to the members of the press. The house was thrown open for their inspection. The management has fitted up the house in the most charming style. The windows and glass doors on each side of the foyer have been tastefully decorated; fountains and plants and flowers are scattered about the building; the cafés have been converted into a lunch-room and a handsome bar and smoking-room, and altogether it is a most inviting place on a Summer evening. The Summer season opened on Monday night under brilliant auspices—a large, demonstrative audience, a sparkling opera and an excellent co. Fataniza showed the co. to advantage. Jeanie Winston, in the title role, was thoroughly at home and sang very effectively. As an impersonator of male characters of this type she has few, if any, equals. Amy Gordon's voice was brilliant and flexible and she made a most acceptable Lydia. Walter Allen as Kantchukoff and A. H. Bell as Mustapha were both good. The chorus sang well and shows good drilling and hard study. The next opera billed is Iolanthe. I do not see how this Summer season can be anything but a success. After such efforts on the part of the management the public cannot fail to show its appreciation.

Monumental Garden (James L. Kernan, manager):

The last of the series of walking matches closed on Saturday night, with Madame Tobias ahead, her score for the week being 310 miles. The attendance has been large during the past three weeks, and it is estimated that over 30,000 have visited the Garden. This week a musical carnival is in progress. In addition to Thatcher, Primrose and West's band, under the leadership of C. F. Warner, there will be an olio, including Harry Parks, in exhibitions on the high wire; Sam Holdsworth, vocalist; Bioletta Amada, lady cornetist; the Grinnells, in sketches; Anni Petri, operatic vocalist; Sheffer and Blakeley, song-and-dance team; Charles H. Stanley, change artist; Prof. Button, magician, and Flora Button, serio-comique. Next week, bicycle tournament.

TORONTO.

Grand Opera House (O. B. Sheppard, manager): Closed week of 11th, except 16th, when, at matinee, Ruby Quinton made her debut as Pauline in The Lady of Lyons. The star studied under Neil Warner, of Montreal, and it is stated that she has been playing minor roles at Booth's Theatre, New York, during the season just ended. Miss Quinton was well received by a fair-sized audience, many of whom were personally acquainted with her during her residence here a few years ago. She has a fine stage presence, and although a little nervous at first, it wore off, and in the second act she was more composed. However, she has much to learn before she can be considered a star actress, and we would advise her to keep on playing minor roles until she is able to rise to more important parts, which are only attained after hard study and long experience. The star was fairly supported by Charles Dedrickson, a well-known journalist of this city, as Claude Melnotte. The other leading characters were taken by Allan Halford, T. H. Lane, Glen Williams, Dora Banks and Ollie Halford. The same bill was given in the evening. Vokes co., 18th, 19th and 20th.

Zoological Gardens (W. G. Davis, manager): The Holman Opera co. opened the season at this popular place of amusement, 11th. A neat little stage has been fitted up, with new scenery and drop-curtain. The auditorium is covered with an awning and holds several hundred people. Olivette was the opening attraction, and it was repeated 12th and 13th. Mascotte was presented 14th, 15th and 16th. The co. gave a very fair rendition of the operas. Business has been large. The Holmans will remain another week, probably two, if business warrants. Bohemian Girl was the bill 18th. It is likely that a first-class variety troupe will be the next attraction.

Items: The Standard Opera co. has been disbanded.—The Choral Society's Concert, 12th, was very successful Horticultural Pavilion was crowded in every part and the programme was carried out very acceptably. Edward Fisher, conductor of the Society, was presented by the members with a gold watch and chain at the closing rehearsal, 11th, for his untiring efforts in their interest.

HOT SPRINGS.

Opera House (W. J. Slocum, manager): Collins' Dramatic co. closed their engagement 11th, presenting the Ticket-of-Leave Man to a very good house. The acting of Messrs. Malone, Rand, Outram, Hawkins, Curran and Misses Boyle, Cady and Mrs. Rand was unexceptionally good. The co. left for the East on the 12th. The members of the troupe formed many warm friendships while here, and their departure was universally regretted. Anna Boyle, although slightly indisposed, acquitted herself admirably whenever she appeared. John T. Malone is an actor of no mean ability, and we have no doubt but that in the near future he will be one of the leading members of the profession. The remainder of the co. are composed of as good talent as we have ever had the pleasure of seeing in any dramatic co. here. There was a benefit tendered Messrs. James B. Radcliffe and James Barney by the minstrel boys and theatrical men now sojourning here, and a very fair house was present. Among those who appeared were Bryant and Hoey, Emerson and Clark, Hanlon Brothers, Dr. Slade, John T. Herne, James B. Radcliffe, James Barney and a few others. Zenobia Opera co., 25th, 26th, 27th.

Items: John E. Owens, accompanied by his wife, arrived 13th.—Louise Dillon arrived 14th. She will spend the Summer here.—At a meeting of Centennial Lodge, K. of P., of this city, last Wednesday evening, Gus Williams was presented with a handsome gold-headed cane by P. G. C. Fournier, through Chancellor Commander Mays, in recognition of the excellent manner in which he added to the pleasure of the K. of P. entertainment, 12th. In presenting the cane Mr. Mays said: "It gives me pleasure to greet you as a worthy member of our Order, and also to be delegated by Bro. Fournier, in the presence of this lodge, to tender you a slight bestowal of our regard. We not only welcome you as a brother Knight, but also as an artist, who has achieved an enviable reputation in the theatrical profession, whose name is almost a household word; who, by patient toil and unflagging industry, has achieved its sure reward. Accept this cane, sir, as an evidence and token of our esteem and admiration for your clean score as a dignified gentleman, a true artist, a gallant Knight." Mr. Williams, on taking the cane, replied in his usual happy manner with an appropriate little speech. Being called upon for a recitation, he gave a dialect poem, entitled, "We go Vere, or Vere no Vere is, Nobody Knows." In answer to a hearty encore, he recited "The Old Woman's Story of the Shamrock."

DAYTON.

Memorial Hall, Soldiers' Home (Larry H. Reist, manager): Ingomar the Barbarian, was presented 12th by the Home co. to one of the largest houses of the season. The play was well cast. Clinton Hall as Ingomar and Katherine Rogers as Parthenia made a most favorable impression, being called before the curtain at the close of each act. John Ward was cast for Polydor. Although this was slightly out of his line of business, he played the part well. To-night (16th) Miss Multon. Owing to the inclemency of the weather it was greeted by but a fairly-sized audience. Burton Adams made his first appearance as Belin, the Tutor, and being quite a favorite at the Home. He was received with a most hearty welcome. Russell Blake, as Mons. De Latour, did more than justice to the part. Alice Baldwin, as Kitty, and Johnny Ward, as Dr. Osborn, as usual kept the audience in good humor. The settings were beautiful, in fact superior to any I have ever seen here; but this is nothing unusual with Burton Adams as stage-director. The Lancashire Lass 23d.

Arena: Cody and Carver's Wild West occupied the Fair Grounds 13th and 14th. The entertainment is a novel one and succeeded in drawing hugely. The scenes are quite picturesque and new, and I think that it fully demonstrates that in the amusement line there is something new under the sun.

Items: G. W. Williams, manager of the Lima Opera House, was in the city 16th.—Clem Herchlerode, a Dayton boy, who has been doing heavy business in Charley Gardner's Karl the past season, has returned for the Summer.—The Mirror can be had every Saturday at all the leading news-stands.

OMAHA.

Boyd's Opera House (T. F. Boyd, manager): It has been rather dull, theatrically speaking, for the past two weeks, Edwin Thorne in The Black Flag being the only break. This play, however, drew a great house, many being turned away. But the close of our season promises to be rather brilliant. Neil Burgess gives us the benefit of his Vim, 22d and 23d, playing only matinee the latter date, as he leaves for Denver early in the evening. Theodore Thomas brings his great co. for three performances, 29th and 30th. For this event great preparations are making, as, in compliance with Mr. Thomas' desire, the concerts will assume the character of a festival. A chorus of 200 voices is now in practice and almost all the desirable seats sold to holders of season tickets. It is bound to be a great success. But, I should say, before this comes the Chicago Ideal Opera co., 25th, in Patience. The season closes with Augustin Daly's co. in 7-20-8, July 6 and 7. House will remain closed till Sept. 1.

Items: While the house remains closed Mr. Boyd will have it thoroughly renovated and will add a new drop-curtain and new scenery to the amount of $1,500.—Fred Burgess, one of the cleverest of advance men, called on me. He sends his warmest regards to The Mirror.

ARKANSAS.

LITTLE ROCK.

Grand Opera House (R. A. Little, manager): The Collins Comedy co. appeared 7th in Tobin's Comedy, The Honeymoon, to a light house, As Duke Aranza, John T. Malone was good. Anna Boyle, as Juliana, deserves much praise. Being ill, she went on the stage contrary to her physician's advice. C. B. Hawkins, the comedian of the co., deserves special mention. The co. produced Serious Family, 8th, to a large audience. The co. is a splendid one, and should have received better patronage.

Item: Manager Little will visit New York shortly to make engagements at his house for next season.

CALIFORNIA.

SAN BERNARDINO.

Opera House (Waters and Brinkmeyer, managers): The Opera House is not quite finished, and the managers are waiting for its completion before engaging troupes.

Item: Turn Verein Hall, the only place of amusement in Los Angeles, is being renovated and fixed up inside.

SAN JOSÉ.

California Theatre (C. W. Williams, manager): The patrons of this house were treated to a season of three nights and a matinee, 7th to 9th inclusive, by Madame Janauschek and her excellent co., in Mary Stuart, Bleak House, Mother and Son and Zillah. Business was quite good, but not entirely what the talented actress and her fine support deserved. Modjeska, excessively hot weather and five performances were more than our theatre-goers could stand in the short space of one week. A selected San Francisco co. played in the Red Pocket-book to a moderate-sized audience 11th.

Items: Janauschek's manager reports good business overland, which is the exception for companies when they attempt the interior before San Francisco.—Eleanor Calhoun writes her friends here from the Haymarket, London, that she is studying the part of Clara Douglass in Bulwer's play of Money, and also a translation of Dora in Sardou's play of that name for the coming season there.

COLORADO.

DENVER.

Tabor Opera House (W. S. Morse, manager): Modjeska opened 11th for one week to splendid houses. The advance sales for the remainder of the week are large. She closes her season here. Theo Thomas' orchestra will open 18th for a week. Neil Burgess week of 25th.

Items: The Academy of Music will be sold at sheriff's sale on Tuesday.—C. E. Blanchette has closed a contract with the U. P. R. R. for the Callender Minstrels, and Madison Square troupes for the lowest rate ever made by a theatrical co.—Modjeska will spend a week in Colorado, and then goes to California. She expects her son here on Tuesday. The rest of co go East.

CONNECTICUT.

MYSTIC.

Central Hall (Ira W. Jackson, manager): Edwards and Jackson's Fun in a Balloon co. 13th to a good house. The piece abounds in funny situations and bright and amusing dialogue. The co. made a very favorable impression, and at the close of the second act Harry Jackson, Jr., the author of the play, was called before the curtain.

DAKOTA.

FARGO.

Opera House (A. S. Capehart, manager): Thomas W. Keene, in Richard III., May 30, and Macbeth, 31st, to large and fashionable audience. Sol Smith Russell, in Edgewood Folks, 1st and 2d, to crowded houses. Returned 13th; very good house. Edwin Clifford Dramatic co., 8th and 9th, to fair audiences. Jubilee Singers, 11th; fair.

Arena: Gregory Brothers' Circus, 13th; good attendance.

DISTRICT OF COLUMBIA.

WASHINGTON.

Theatre Comique (Col. T. E. Snelbaker, manager): Re-engagement of Leonza Brothers and their dogs.

Dime Museum: The change in programme consists in giving My Mother-in-Law instead of Hole in the Wall for afterpiece.

Driver's Summer Garden (J. W Driver, manager): Re-engagement of Sigaor Benedetti, Bobby Newcomb, Belle Cushing, Harry Barrett and Bernardo Brothers appear in the olio.

Abner's Concert Garden (Ed. Abner, manager): Vocal and instrumental concerts nightly.

ILLINOIS.

ROCK ISLAND.

Harper's Opera House (Ben. Harper, proprietor and manager): The Chicago Church Choir co. was to appear 16th in Chimes of Normandy and Iolanthe, but cancelled to the 20th and 21st, and have now changed to the 26th and 27th. Latter date is not positive.

ROCKFORD.

New Opera House (C. C. Jones, manager): Camilla Urso gave fair concert to small house. Professor Johnson, mesmerist, gave very entertaining performance week of 11th; fair business. Chicago Ideal Opera co. in Patience on 30th.

ALTON.

Everything is quiet in amusement circles. A snap from St. Louis is booked for 20th. Byron W. Orr, late with Fay Templeton, was married in Chillicothe, Mo., on the 7th. There are several people here with baggage labelled "Crane's Comedy Co." The gentleman in charge says he is gathering his people together for "Fall" tour. Managers, in booking for '84, should remember that this town will only stand one attraction a week with profit to companies. Crop prospects are not favorable; hence audiences may be smaller than usual.

INDIANA.

ROCKVILLE.

Rockville Opera House (McWilliams and Tate, managers): This new and beautiful house was opened on the 9th by the Madison Square Esmeralda co. To say the the least, the house is a gem. The managers have left not a stone unturned to make it one of the models of the State. A glance at the interior justifies us in saying that it has been arranged in a first-class manner, and with a view to the comfort of the stage people as well as to that of the patrons. The house is well ventilated, while the gas and steam systems are perfect. The frescoes were done by Messrs. Walthew & Son, of Detroit, as were also the stage settings. There are thirteen sets of scenes: The stage is roomy and the acoustic properties excellent. The whole lower floor is seated with the Andrews opera-chair. Our citizens have shown their encouragement and demonstrated their interest in this enterprise by the manner in which they turned out on the opening night. The house was filled with the *elite* of the city, with a fine representation from surrounding towns. The Madison Square co. were not slow to feel that it was a gala night, and in that regard they never appeared in better spirits. J. E. Owens, as Old Rogers, will be long remembered. Contrary to the general experience on a first night with new scenery and stage machinery, the usual hitches and delays were not experienced. Everything passed off smoothly and in order Receipts of the evening, $600.

Items: John E. Owens and wife have gone to Hot Springs.—This being the close of the season for the co., they returned direct to New York.

IOWA.

BURLINGTON.

Grand Opera House (George A. Duncan, manager): Tony Denier's H. D. and Specialty co. 9th, to a large house, giving good satisfaction. The Chicago Ideal Opera co., an organization composed of the old Church Choir co., appeared 15th in Patience. A fair-sized audience, comprising the best people of the city, turned out to greet the favorites, and were amply repaid for their attendance, for the pretty opera was delightfully rendered. Indeed, it was by all odds the best rendition ever given in this city. The co. is under the management of W. J. Davis, whose talented wife, Jessie Bartlett-Davis, sings and acts Lady Jane superbly. It is in all respects an excellent co., containing, as it does, the best vocal talent to be found in the West, and its success is a foregone conclusion. This closes the season at this house, except for the Thomas Festival, which takes place July 6th and 7th.

KEOKUK.

Keokuk Opera House (D. L. Hughes, manager): The Naiad Queen, under the management of W. L. Clark, occupies the house this week, and is playing to immense business. The scenery is very elaborate, and the play is put on in a very creditable manner as regards costumes, etc. After Saturday night's performance the house will close its regular season.

Item. Manager D. L. Hughes leaves for New York the coming week to arrange for the Fall season.

DUBUQUE.

Opera House (Duncan and Waller, managers): The Camilla Urso Grand Concert co. came 9th to very light business. The co. was not so "Grand" as on former occasions, one of the co. not appearing. Tony Denier's Humpty Dumpty co., with some new features, 13th, to good business. Co. gave general satisfaction.

Arena: The Anglo-American Circus (Miles and Orton's) will spread their tents to-morrow (16th)—first of the season.

Items: The Tony Denier engagement closed the season of 1882-83 with very satisfactory results. The season of 1883-84 will open early—about August 15.—Beatrice Lieb, who the past season filled a prominent position in Frank Mayo's co., has just returned home to spend the Summer months with her parents. Miss Lieb has signed to appear next season with Collier's Union Square co. as Bess Marks in Lights o' London.

MUSCATINE.

Olds' Opera House (L. W. Olds, manager): Tony Denier's Humpty Dumpty co. 11th, to good business. The H. D. was a vile performance, but specialties were very good. The Chicago Ideals come 21st, and will have a big house.

Item: The Ideals will probably close our Opera House season.

OSKALOOSA.

At the regular convocation of Tri-Luminar Lodge, No. 18, A. F. A. M., our manager, G. N. Beechler, was re-elected, by a unanimous vote, to another three years' term as manager of the Masonic Opera House (the property of the Masonic Fraternity). A vote of thanks was extended him for the able and courteous manner in which he has conducted the management of the house during the last four years.

MAINE.

PORTLAND.

Theatre (Frank Curtis, manager): The season closed 9th with W. J. Ferguson and a poor co. in A Friendly Tip; poor houses. Manager Curtis is booking rapidly for next season. His past season's work has been most successful.

Lyceum (Fred Mortimer, manager): This is the closing week at this resort, and big houses are still the rule. Manager Manager Mortimer opens his Summer house at the Islands in July.

Items: The Continental Guards have the Theatre for 20th, under the auspices of the B. L. A.—Manager Curtis is about to begin suit against the Madison Square Theatre for the possession of The Rajah, which he claims Young wrote for him.—Lytell's Around the World in Eighty Days was a snap, as usual.

Arena: Forepaugh's great show is billed for 25th.

LEWISTON.

Music Hall (Charles Horbury, lessee and manager): Around the World in Eighty Days came 11th and 12th to fair business. The chorus of war-songs by local talent, 14th, drew a large house.

MASSACHUSETTS.

LOWELL.

Huntington Hall (John F. Cosgrove, manager). J. K. Emmet made his first appearance here 14th in Fritz in Ireland, to a small but enthusiastic audience. Jimmy Nolan and his handsome wife (Kate Ryan), of the Boston Museum co., are now in the support, as also is George Tyler—all of whom are great favorites here. I trust Fritz will pay us an early visit next season, when he may be sure of a crowded house

FALL RIVER.

Academy of Music (George Hackett, manager): Lester, Allen, Lester and Williams' Brilliants came 12th, and gave a very fine entertainment to a very small house. Lester and Williams, Keating and Flynn, Lester, Allen, Lulu Newton, and Conroy and Dempsey, deserve a word of praise. They opened at Providence 11th, and closed there 13th.

Arena: Forepaugh's Circus came 13th, and gave a good show to equally good audiences, although the evening attendance was hurt by the rain. John B. Doris July 14.

Items: Charlotte Thompson opens her season in New England August 27.—The Hanlons play one-night stands in the East next April.—Dr. Heidermann's Museum closed last night (16th), after three weeks stay.—Forest Hill Gardens opened 15th.

WORCESTER.

Worcester Theatre (Charles Wilkinson, manager): The 142d and last performance at this house this season was that of Emmet, 18th. Extensive repairs will then be begun in the house. The lower floor is to be reseated with new chairs of a handsome design, and the old railing between the orchestra chairs, and the parquet taken out. The balcony and dress circle will be reseated, by using the chairs taken out downstairs. New arrangements behind the curtain for the convenience of the profession will be made, and the scenery touched up where needed. Manager Wilkinson has been busy booking for next season, and has already a long list of engagements forfeited. First-class companies who want to come here will have to get their work in soon, or they will "get left."

Arena: Forepaugh's Circus gave two performances 16th to tremendous crowds. They pushed up at night for Nashua, preferring to remain on their cars rather than here over Sunday.

Items: At the Skating Rink, the Boarding-School co. have played during the week to small houses, which were, however, much better than they deserved.—Rice's co. are to play The Sorcerer there during coming week.

MILFORD.

The coming season will open at Music Hall about Sept. 1. Ten companies are already booked.

Arena: Two hundred and seventy-five Milfordites visited Woonsocket, R. I., 15th, to see Forepaugh's great show, and returned perfectly satisfied. All agree that its equal has never been seen in this section.

MICHIGAN.

GRAND RAPIDS.

The season of 1882-3 has closed here, and consequently news in dramatic circles is very scarce. Rose Eytinge and the Damrosch Concert co. were booked at Redmond's for 11th, 12th and 13th, but cancelled. The only attraction booked at that house for June is Tony Pastor's comb., which appears 23d.

The work of lowering Powers' Opera House to the ground floor is now thoroughly under way, and I am informed by Mr. Powers that he will be ready to open about Sept. 1. Beside the lowering of the house, other great improvements will be made, such as the addition of a spacious lobby, the painting of entirely new scenery and drop-curtain, the putting in of new and elegant private and fashion boxes (which will alone cost $1,200) and in fact everything will be done to make the house not only the most convenient, but the most elegant in the State. William H. Powers will continue in the capacity of manager and will be pleased to hear from the managers of first-class attractions desiring time for next season after Sept. 1.

Items: Manager E. P. Thayer, of Redmond's Grand, is in New York.—Joseph J. Levy, formerly of this city, has been re-engaged as manager for Lawrence Barrett. He goes to Europe with the tragedian. Joe has rapidly advanced in the profession since entering it, and his many friends here wish him nothing but success.

MUSKEGON

Opera House (F. L. Reynolds, manager): Newell and Scott's Muldoon Picnic co. 9th, to fair business.

Items: The Variety Theatre gives Muldoon's Picnic this week.

GRAND HAVEN.

Opera House (J. A. Stephenson, proprietor): Newell and Scott's Muldoon Picnic co. played 6th, practically closing our season. Owen Fawcett comes 11th and John Dillon 20th. Nothing booked until September. During August the Opera House will be thoroughly renovated and refitted and opened again about Sept. 1. Business has been uniformly good during the past season.

MISSOURI.

HANNIBAL.

Hannibal Opera House (C. W. Winslow, manager) Ford Opera co., 3d; matinee poorly attended. Iolanthe in evening to fair house. Rendition good, giving general satisfaction. Esmeralda 6th to a very good house. Co. only fair.

MEXICO.

Kabrich Opera House (A. Armstrong, manager): Mr. Kabrich, owner of the House, presented Manager Armstrong with a gold watch and chain for his good management last season.

MINNESOTA.

MINNEAPOLIS.

Grand Opera House (J. F. Conklin, manager): Tony Pastor appeared 12th and 13th to large business. His co. is much stronger than on his previous visit, and gave good satisfaction. Fay Templeton failed to show up 14th, which leaves the house closed remainder of week. Season closes 24th with Barlow-Wilson.

Pence Opera House (Col. J. H. Wood, manager): Week of 11th, E. T. Goodrich in drama, Grizzly Adams, supported by regular co. A good olio introduces Clark and Edwards, Charles Diamond, Frank Lawton, Nellie Brooks, Harry Fielding and Maggie Walker. Business very good; packed houses opening nights.

HASTINGS.

Music Hall (J. B. Lambert, manager): C. H. Smith's Uncle Tom's Cabin co. to good house, 12th, and performance fair of the kind. Camilla Urso, 21st.

ST. PAUL.

Opera House (L. N. Scott, manager): Tony Pastor's Own co. 15th and 16th and matinee. The house was packed to the doors. Mr. Pastor always brings a good co., gives a good performance and meets with a warm reception. Tony Denier's Humpty Dumpty co., 21st, 22d, 23d. Fay Templeton's Comic Opera co. had dates 11th, 12th, 13th, but failed to appear.

Wood's Opera House (Col. J. H. Wood, manager): Attraction week 11th, Minnie Oscar Gray and W. T. Stephens, with five finely trained dogs, in drama, Swift and Sure, supported by May Seymour and the regular co. The played proved a great success and crowded the house nightly.

Conley's Theatre (Edwin P. Hilton, manager): Presented a very good bill to good houses entire week. New arrivals: Maggie Harte and Mamie Vie.

NEW YORK.

ROCHESTER.

The past week was an unusually dull one in dramatic circles, even for Summer. The only attraction was Inshavogue, at the Grand Opera House, 15th, for the benefit of the attaches. It was largely attended. The present week we are to have the Wild West comb., with Buffalo Bill and Dr. Carver, for two days 22d and 23d, at the Driving Park. The billing of this show will compete with any circus, for the walls are literally covered.

BATH.

Opera House (M. C. Purdy, manager): Closed for the season. Manager Purdy intends making some extensive improvements in the interior of Opera House during the Summer. What is needed the most is a new and complete set of scenery. He proposes to place new folding-chairs in the house. The present seats are not much better than common boards.

Arena: Nathan & Co.'s circus exhibited 13th, and gave very good satisfaction. The burlesque elephant act was very funny, and received hearty applause. The riding of Madame Dockrill was the best ever seen here. Owing to a heavy rain in the forenoon, the attendance was only fair. Forepaugh Sept. 4; then look out for a big crowd.

Items: Your correspondent is under obligations to T. E. Misco, the gentlemanly press agent of Nathan & Co.'s circus. Mr. Misco informed me that Dan Rice was not discharged, but at the earnest request of his daughter, she was allowed to take him home for treatment, and that he had received a letter stating that in a week or two he would be able to resume his duties.

CORNING

Arena: Nathan & Co.'s circus gave two entertainments to rather slim crowds 14th. Portions of the ring performance creditable, and the remainder about as slim as their crowds. The statement that Dan Rice was discharged at Batavia, N. Y., is denied, the management saying he has simply gone home to recuperate, and will appear with the concern later in the season.

SCHENECTADY.

Union Opera House (E. W. Moore, manager): The house has been closed the entire week. During the past season there have been forty-five companies at this house; highest receipts, $700. Such attractions as Barry and Fay, Baker and Farron, Kiralfy Brothers' Black Crook, Hazel Kirke, Esmeralda, Robert McWade, Waldrons' Miss, B. and W. Minstrels, San Francisco, Hague's and Leavitt's, all had good business.

Arena: Forepaugh's contracting agent is here working the town up for July 17.

BROCKPORT.

Heywood's Mastodons came 13th to small house. Nothing booked.

ELMIRA.

M. J. Thomas, who sang tenor parts in Rice's Iolanthe co. during past Summer, spent a few days in this city last week. He hastened away, unexpectedly, to accept a position in an opera co. that will Summer at West End, New Orleans.

OHIO.

COLUMBUS.

Comstock's Opera House (F. A. Comstock, manager): Carrie Swain appeared as Cad the Tomboy and Mab the Miner's Daughter to crowded houses, 12th and 13th. The engagement was for the joint benefit of Manager Comstock and Treasurer Stevenson, and was a much greater success than was looked for.

Items: W. F. Felch has sold a play entitled Tiny to Minnie Maddern. It will be put on in first-class style next season.

URBANA.

Bennett's Opera House (P. R. Bennett, Jr., proprietor): Carrie Swain, in Mab, the Miner's Daughter, made her first bow to an Urbana audiences on the 11th, when the little lady had to answer repeated encores. Miss Swain at once jumped into the hearts of her audience. This was the only entertainment since close of the regular season.

PENNSYLVANIA.

ALLENTOWN.

Academy of Music (G. C. Aschbach, manager): The season just closed has been beneficial alike to the manager and to combinations, with but few exceptions. Below please find business and list of combinations as they appeared: The season opened August 21, 1882, with the Fay Templeton Opera co., to very good business, followed by the Barlow-Wilson Minstrels, very good; Jeannie Winston Opera co., very good; Farmer's Daughter, very good; Child of the State, fair; J. L. Sullivan's Gladiators, good; Ranch 10, crowded; Sol Sam's Minstrels, light; Philadelphia Church Choir co., fair; Joseph Murphy, good; The World, two nights, fair; Frank Frayne, good; Alexander Kaufman, good; Rhea, good; Smith's U. T. co., crowded; Esmeralda, good; Holman Opera co., fair; Jumbo Davis, crowded; the Harrisons, light; W. J. Scanlan, fair; Anthony and Ellis U. T. co., crowded; Minnie Maddern, fair; Dutch Pinafore, packed, three nights; Leavitt's Minstrels, good; Janauschek, good; Harry Richmond, fair; My Partner, good; Hazel Kirke, good; Catherine Lewis Opera co., good; Rooms for Rent, good; John A. Stevens, good; Barney McAuley, good; Adams' H. D., crowded; Dutch Pinafore, crowded; Gus Williams, good; Devil's Auction, crowded; Wilkesbarre Opera co., good; Summer Boarders, good; Fanny Buckingham, fair; Ranch 10, crowded; Dupree and Benedict's Minstrels, fair; Tony Denier, crowded; Spanish Students, fair; Sullivan's Mastodons, good; Royal Bell-Ringers, light; Mrs. Winthrop, crowded; The World, fair; Ada Gray, good; Jeannie Winston, good; Anthony and Ellis' U. T. co., fair; M. B. Curtis, crowded; Fay Templeton, fair; Winston-Gordon Opera co., good; Minnie Hauk, good; Robert McWade, fair, and Rice's Iolanthe, good—in all, fifty-nine combinations, giving seventy-nine performances, including matinees. Manager Aschbach informs your correspondent that he has engaged quite a number of the best attractions for Allentown, Bethlehem and Mauch Chunk, limiting his attractions to one a week at the last place, and one, with at times two, a week, at the two former. The Fall season will open the latter part of August, and during the Summer vacation there will be nothing at the house, except the usual High School and College commencements. There will be no changes made at the house. Your correspondent desires to thank Manager Aschbach for many courtesies during the season.

ERIE.

Park Opera House (W. J. Sell, manager): Carrie Swain appeared in Mab, the Miner's Daughter, to a fair-sized but enthusiastic audience, 14th, followed by Howorth's Double Hibernica comb., who also came to a medium-sized audience, 15th. This closes the season at this house.

Items: Forepaugh's Circus comes in September.—Ericites' excursion to the Horticultural Gardens at Toronto 19th.

WILLIAMSPORT.

Academy of Music (William G. Elliott, proprietor): Wilbur Comic Opera co., in Olivette, 15th, closed the theatrical season here. The opera drew a large, refined and very appreciative audience. The cast of characters could scarcely be improved. Misses Ray Samuels and Susie Kirwin captivated the audience. A. W. F. MacCollin, a Williamsport boy, was enthusiastically received. Messrs. Chapman, Conly and Brand were excellent. The choruses were fine. The co. is one of the best on the road, and gave excellent satisfaction. It was their second appearance this season. They return in October. There can be no doubt of their being welcomed by a large audience. The season has been a very satisfactory one.

SCRANTON.

Academy of Music (C. H. Lindsay, manager): Wilbur Opera co. in Olivette, matinee, and Mascotte, evening, 16th, to fair business, closed season here.

LANCASTER.

Fulton Opera House (B. Vecker, proprietor): The House is undergoing a thorough renovation preparatory to the opening of the Fall season. Nothing is booked before middle of August.

LOCK HAVEN.

Opera House (A. Farnsworth, proprietor): The Wilbur Opera co., 14th, in Mascotte, were greeted with a full house. The solo, duet, quartette and chorus singing was the finest a Lock Haven audience has listened to in a long time.

CONNELLSVILLE.

Newmyer's Opera House (C. W. Porter, manager): The Wilbur Opera co. sang Patience at matinee and Mascotte in the evening, 9th, to large business. This closes a successful season. The season of 1883-4 will be opened by Lennie Yeamans, Sept. 3. Manager Porter has twenty-one weeks filled with some of the best attractions on the road.

RHODE ISLAND.

NEWPORT.

Bull's Opera House (Henry Bull, Jr., manager): Folly; or, Fun in a Balloon, began a short engagement 13th to a house that didn't make the manager very happy.

Arena: Forepaugh's Circus gave a very fine show 13th. Receipts, $12,000.

Items: Dan Sully has put in an appearance for the Summer.—C. H. Smith will bring the New York Opera co. to play an engagement 29th; he will also bring the Corinne Opera co. for three nights in August.—Madame Powell, of Forepaugh's Circus, received a slight injury by being thrown from her horse in the hippodrome races at the matinee; the horse was so injured that he had to be left behind.

UTAH.

SALT LAKE CITY.

Walker Opera House (D. Banks McKenzie, manager): Modjeska opened with As You Like It 8th to a large and fashionable audience. Adrienne Lecouvreur, afternoon of 9th, drew out many, notwithstanding full evening prices were maintained. The engagement closed with Twelfth Night to an excellent house. Altogether the performances were well received.

Item: We have Lawrence Barrett at the Salt Lake Theatre 12th to 16th, which promises to be a brilliant season.—The Thomas concerts in the Big Tabernacle 13th and 16th, will draw many people from various parts of the Territory, who will avail themselves also of the opportunity to see Barrett.

Correction: Through the inadvertency of a correspondent during my absence from the city, in your issue of June 2 it was misprinted that Janauschek played at the Salt Lake Theatre. This is an error most palpable, as she played the entire season at the Walker Opera House.

WISCONSIN.

JANESVILLE.

Myers' Opera House (C. E. Mosely, manager): Barlow-Wilson Minstrels 14th, to only fair business. The co. is a fine one, but this being one of the dreaded "one-night" stands and there not being a large house, the programme was badly cut.

EAU CLAIRE.

Music Hall (C. B. Walworth and Toby, managers): On the 8th and 9th, what was supposed to be the Fay Templeton Star Opera co., but which seemed to be the debris of some stranded co., came to packed houses. Mascotte was booked for first night and Olivette the second. The audiences were surprised by the announcement, just before the curtain rose, that Fay Templeton, on account of illness, would not appear. The truth was that she and other leading members had left the co. some weeks before. No matter how popular a manager and co. may be, it will be short-lived if such imposition is practiced upon the public. They closed their season in Chippewa Falls 11th. Donavan's Original Tennesseans came 11th to good business. Manager Templeton sends best regards to Mr. Fiske.

PORTAGE.

Dullaghan Opera House (Jas. Dullaghan, manager): Barlow-Wilson Minstrels, to a fair house, 15th. The entertainment was first-class, but prices were too high for this town. Remenyi, the violinist, 23d; Tony Denier's Humpty Dumpty 27th.

Item: The Barlow-Wilson co. will play all Summer. They will take in the extreme West after playing Minneapolis. If they do not, the T. P. W.'s will accord them hard.

MADISON.

Opera House (George Burroughs, proprietor): Tony Pastor's comb. came 12th, giving a pleasing entertainment to a fair house.

Arena: Cole's Circus is in town to-day, 19th, exhibiting to crowded tents. The street parade was one of the finest ever seen in our city.

Item: The Wisconsin State Fair will be held in this city, opening the second week in September.

CANADA.

OTTAWA.

Grand Opera House (John Ferguson, manager): Tony Pastor 16th.

Item: Delle Evelina de Beaumont, now entertaining at The Russell, sang this evening (16th) by special invitation, at the Government House, in the presence of her Royal Highness the Princess Louise, his Excellency the Governor-General, Lord John Hervey and a distinguished company of ladies and gentlemen who were honored with invitations. The charming contralto has a rich and powerful voice, and by many is considered a rival to Albani, the famed Canadian who so recently captivated the hearts of the music-loving portion of the American people. Her rendition of some of the different selections from classic composers was heartily applauded by both the Princess and Marquis. Before leaving Government House she was presented with a handsome souvenir. Last year Miss De Beaumont sang before the King and Queen of Italy, by whom she was presented with a gold medal. She will probably spend the Summer in Canada, after which she will make her first appearance before an American audience in New York.

DATES AHEAD.

Managers of travelling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

DRAMATIC COMPANIES.

Augustin Daly's Company: Chicago, 4, four weeks; Omaha, July 6, 7; thence by short stands to San Francisco.

A Wife's Honor: (Windsor), 28, week.

Anna Berlein: N. Y. City (B. F. Opera House), 28, week.

Boston Theatre Co.: Chicago (McVicker's), July 2.

C. B. Bishop: N. Y. City, 23 (supplementary), two weeks.

C. A. Gardner's Karl Co.: N. Y. City (Windsor), July 2, week.

Forbes Dramatic Co.: Chicago, July 2.

Fun in a Boarding School: Philadelphia (Chestnut), 28, week; N. Y. City, 23, week; Chicago, July 2, week; St. Louis, 9, week.

Forman Comedy Co.: Waukegan, Wis., 29, 30.

George Woodthorpe: Watertown, Wis., 23; Fon du Lac, 24; Green Bay, 25; Oconto, 26; Neenah, 27; Appleton, 27; Sheboygan, 28; Milwaukee (Academy), 29, 30; Chicago, July 2, week.

Glasgow Uncle Tom Co.: Montpelier, Vt., 23; Bethel, 23; Wells River Junction, 25; Littleton, N. H., 26.

Harry Webber: Chicago, 28, week.

Harry Meredith's Ranch 10: Boston (Boston Theatre), 11, four weeks.

Hearts and Hazards Co.: Chicago, 11, two weeks.

J. K. Emmet: New Haven, Ct., 22; Bridgeport, 23.

Janauschek: San Francisco, 12, two weeks; Oakland, Cal., 25; Astoria, Oregon, 29; Portland, 30, two weeks; New Tacoma, W. T., July 12; Seattle, 17, 18; Victoria, B. C., 19, 20, 21; Olympia, Oregon, 23; thence to San Francisco and East.

John Dillon: St. Louis (People's), 28, week.

J. W. Ransone: Chicago, 28, week.

Lawrence Barrett: Pueblo, Col., 21; Colorado Springs, 22—close.

Lytell's Around the World Co.: St. John, N. B., 28, week.

Mattie Vickers: Chicago, 28, week.

McKee Rankin: Chicago (Hooley's), July 2.

Nellie Boyd Co.: Ottumwa, Ia., 28, week.

Neil Burgess: Omaha, 22, 23; Denver, 25, week; Ogden, Utah, July 2; Salt Lake, 3, 4, 5; San Francisco, 9, four weeks; return thence to N. Y. City.

Our Summer Boarders: Fremont, Neb., 21; Council Bluffs, Ia., 22, 23.

Owen Fawcett: Alpena, Mich., 20, 21, 22; Cheboygan, 23; Petoskey, 25, 26; Cadillac, 27, 28; Reed City, 29; Sheridan, 30; Edmore, July 2; Stanton, 3; St. Louis, 4; Owosso, 5.

Power of Money: Chicago (McVicker's), 21, two weeks.

Roland Reed (Cheek): N. Y. City (Hanerly's), May 28, four weeks.

Rice's Surprise Party: N. Y. City (Bijou), May 21, five weeks.

Rose Leslie: N. Y. City, 28, two weeks.

Thorne's Black Flag Co.: San Francisco, 28, four weeks.

Vokes' New Co.: Hamilton, Ont., 21; Detroit, 22, 23; Chicago, 25, week.

Willie Edouin's Sparks: N. Y. City (S. F. Opera House), close 23.

Wyndham Comedy Co.: Sacramento, 21, 22, 23; Salt Lake, 26, 27, 28, 29, 30; Denver, July 2, week.

Wallack's Co. (Silver King): San Francisco (California Theatre), June 23, two weeks.

Whitelaw's Hidden Hand Co.: Elgin, Ill., July 3.

Walters' Comedy Co.: Chicago, July 2, two weeks.

OPERA AND CONCERT COMPANIES.

Acme Opera Co.: Milwaukee (Litt's Garden Theatre), for the Summer—thirty performances.

Camilla Urso Concert: Hastings, Minn., 21; Stillwater, 22; Winona, 26.

Chicago Ideal Opera Co.: Muscatine, 21; Des Moines, 22; Joliet, Ill., 23; Omaha, Neb., 25; Rock

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HARRISON GREY FISKE, . . EDITOR

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A Place Actresses Should Avoid.

A member of the Rooms for Rent company, which went to pieces not long ago in Leadville, brings us an account of the shameful insults heaped upon the actresses of the combination, during their enforced stay there, by prominent citizens of the place.

The company were entirely destitute of funds. They had no means of getting out of Leadville, and they were compelled to live from hand to mouth while awaiting tardy assistance from New York. While in this position several men—one of them a leading merchant of the town—approached the female members of the stranded organization with propositions of an indecent character. They offered to advance railroad fares for the entire party to the East if the women would consent to receive their lecherous advances. The actresses indignantly spurned the wretches, and, to the best of their ability, the actors extended them the protection they so urgently needed. Baffled in this manner the scoundrels adopted different tactics. By [illegible] the women's trunks at the theatre where they had been playing, the persecutors sought to bulldoze them into consent. This plan met with no more success than the other, however, as the actors [illegible] removed the baggage. One of [illegible] bears the marks of a blow from [illegible] of a six-shooter on his hand, received in the struggle to obtain possession [illegible] property. Finally, after many trials, the women were enabled to escape and return East.

We have often heard stories of the rough chivalry and burly honor of the mining towns. Bret Harte and Joaquin Miller have sung the praises of these wild Westerners, and proclaimed their deeds of valor and their tender respect for womankind. Have these writers been merely romancing, or has the race of chivalric men in the far West completely petered out? Here in Leadville—a large town, which has certainly had some civilizing advantages—is a case which appears to corroborate the latter theory. Men who are described as "prominent citizens," engaged in apparently respectable business pursuits, pressed their nefarious schemes to encompass the virtue of several decent women, endeavoring to profit by their adversity. A higher grade of decency than this exists among the worst class of New York toughs.

The ladies of the profession, unless accompanied by powerful protectors, should sedulously avoid engaging with combinations booked in Leadville or any other lawless community where women are insulted with impunity.

Defiled English.

It is interesting to study the effect that a mingling of the nations of the earth in a country like ours, which may truly be called a "refuge for the destitute," has upon the language and forms of expression and pronunciation. Embroidered upon our native English we have German idioms, French idioms and Irish idioms, and the conglomeration, picked over by half-educated teachers of grammar and elocution, is beginning to form what its professors fondly call "the American language." True, this new-fangled tongue is not in general vogue among the educated classes. Irving did not write in it. Cooper never used it. Hawthorne ignored it. Longfellow knew nothing about it. But Phineas Q. Squash, the historian of Punkville, and Col. Jefferson X. Bang, the editor of the Squejee *Gazette*, decorate their columns with its reformed spelling, its adverbial adjectives and its compound mosaic centipedal words. The latter authors never go to bed; they "retire." They do not take their clothes off; they "disrobe." If there be a short word and a long one having the same meaning, they take the long one—merely because it is long. A shop-girl in their vocabulary is not a shop-girl, but a "sales-lady;" servants are "domestics;" whitewashing is "kalsomining;" a school is an "educational institute;" a theatre is a "temple of the drama;" a barber-shop "a tonsorial parlor," etc.

There are reasons for this corruption of the well of English undefiled, and chief among them is the tinge of color, foreign to the nature of the tongue, derived from the universal translating of French, German and Italian dramas for the use of our stage. This translating is, for the most part, done by foreigners, for the reason that they will do it cheaper than our English or American writers, and also because our English or American writers very seldom know any language save their own familiarly enough to translate from it. But, on the other hand, Frenchmen or Germans never know English well enough to write in it. The idioms of their native tongue will stick to them, however they may try to adopt ours; hence our plays are filled with solecisms and misnomers. Words also are translated in a hybrid tongue; witness the American versions of "Pot Bouille," "Nana," and many others, which to read is like listening to a Parisian trying to "baragouiner" English. We have known an opera bouffe the dialogue of which, in the original, sparkled with wit, to be first rendered into the English by a German waiter at a restaurant; then put into something like dramatic and grammatic form by an Irish reporter of tender years and limited acquaintance with English literature; then worked over by an Australian musical director; afterward "fixed" by a Yankee stage manager, and then, and not till then, thrown to the public to be admired. What chance had the sparkle and effervescence of the dialogue after all that messing? A translation should always be made by one perfectly familiar with the tongue into which the change is to be made; for, although a foreigner may understand and appreciate idioms strange to him, he can never write them glibly and naturally like one native and to the manner born.

Were this course universal, we should not hear of people "feeling good." We should be spared the superfluous gasping of the letter *h* in such words as hospital, hotel, humble, in which that troublesome letter is or ought to be silent. We should not hear it whisked at us, as Thackeray used to spell it, in h'wich, h'wat, h'wen. We should not talk of an advertisement nor an inquiry. We shouldn't be "eerate" when we are angry, nor "tenahcious" when we are obstinate. We should have some consistency in our spelling and some respect for the derivation of words, and we should have a compact, logical language instead of an illogical jargon of inconsequential utterances sprinkled with slang.

Who Can Write a Play?

With the flash of Summer we find announced a half dozen new theatres and opera houses, which indicates abundance of money for amusement purposes, and considerable theatrical enterprise and ambition. One of these is to be located near the Metropolitan Opera House, and has for its projector George Edgar, who has at his back $500,000, and avows his purpose to take all the time necessary to complete his plans, which are to make the new place of amusement one of the handsomest as well as the most comfortable in the city. We call special attention to this announcement because its promoter declares that it is to be devoted to the classic drama.

This rocket of promising brilliancy is put off opportunely, inasmuch as that hereditary representative of the classic drama, Arthur Wallack, has recently made this significant statement: "I don't know what management is coming to in this country. Artists are demanding such high salaries nowadays, and dramatists are exacting such large royalties that there is really nothing left for the manager. The moment that an actor or actress obtains a little prominence the demand for salary becomes simply ridiculous. This is the true reason why we have to go to England for our people. And even those whom we bring over soon get to be as bad as any of the rest. Then we have to go back to England and bring over others. I tell you that the managers will be compelled to form a protective association before a great while."

For both of these contingencies of classic management we can see but one provision: Let these managers abide by their faith in the classic drama; in a proper and liberal sense, that is the basis of a true dramatic currency. The promised increase of houses will necessitate an increase of playwrights, and unless they should all prove so perverse as to determine to adopt the current managerial practice of clewing off a lee shore, they will require to be playwrights and to furnish plays of a different order from those which have heretofore ploughed up the channels and infested the coasts and waters of the sea theatrical.

We rather think that the epoch of empirical dramatists has passed. It would seem as if we had had enough of the patchwork drama of adaptations, re-renderings, transmogrifications of the strays and waifs and other illegitimate transatlantic brood. The time seems to have come to dig a little deeper in the home soil, and not look to Guinea for gold. Placers of the precious metal were unearthed in California in '48. Why may we not prospect hopefully for human nature, plots, characters and pertinent language in our own domain? To be sure, we have had all sorts of adventurers out scouring the country. Every trade, profession and calling has furnished recruits of botchers, patchers, transposers, translators and transmitters, who have operated to poor purpose on quartz rocks without the yield of an ounce of metal to a ton of trash.

As a sort of episode, it is true that we have, now and then, a proposed venture from better parties. One of our Judges has had announced for some time a play to be produced at one of our principal theatres. Another of the judicial order has just finished a comic opera, in regard to whose prospects he says: "I never saw such cowards in my life as these American managers. Why, they regard an American comic opera as a thing to be shunned like a plague. Many managers have heard The Culprit Fay, and they express themselves delighted with it; but immediately the subject of production is broached they take fright. Nevertheless," said the aspiring Judge, "I am determined to see it on the stage."

And there the Judge is right; his subject, his character and ambition suggest to us the right source to relieve old theatres like Wallack's from the overstrained importunities of which they complain, and to provide the best means of success for new undertakings like that of Mr. Edgar.

The question is no longer "Who can't write a play?" but "Who can write a play?" The greenhorns and experimentalists have swarmed and clamored in the field long enough. The condition of the theatrical world now is very much the same as was that of the military world at the opening of the late civil war. Men who had spouted on platforms and at political meetings, and devised political campaigns of the most artful texture, and established themselves as leaders in the caucus and primary, put themselves forward to take command when the tocsin called to war. But it happens that war is a substantial reality, and cannot be trifled with. Cannon balls and bullets have no respect for wordy warriors and the copious outpour of slang-whanging adjectives. The result was that the pasteboard major-generals were soon knocked in pieces. Their places were supplied by real men of war, educated to the business; men of method, of action, who knew when and where and how to strike the telling blow. This is the exact requirement, at the present time, of managerial sagacity and tactics.

There is no use in speculating here and there with a hook which may bring a tadpole or a pollywog in lieu of the toothsome trout or solid bass. Taking the chances here and there, to change the figure, beating the bush in the hope of starting out a phœnix. As has been suggested before in these columns, the man who wants a hat goes to the hatter; so when manager or actor needs a good play he should seek a writer who has, as the first prerequisite, dramatic genius carefully matured and cultivated. With this as the inspiration and outset all other defects may be tolerated and amended. The vitality of a play lies in a certain something which can be acted, or rather which acts itself; which on the reading instinctively prompts action, movement and emotional development.

Finally, without disrespect or derogating from the prerogatives of any one, we strongly recommend to our dramatic magnates in the coming season to turn their backs as flatly as possible upon the Atlantic Ocean, and contemplate for once in good faith and honest purpose, the lakes and living waters of our Western world. With the right bait and proper equipments we think we may promise to some purpose and no longer lie open to the offensive cry of "Stale fish!" As a sequel, they may perhaps enjoy a prosperous and tranquil season, unmolested by injunctions, grabs, pirates and all the swarm of frets and forays which now embitter the life of the manager and the star. As it is, the American managers are now conducting their business on an uncertain foundation; a business that has emphatically in many cases no root in property recognized by the law. It will be to them a happy relief when they take the American dramatist of the true stamp into their confidence and recognize him as their most profitable partner.

Unscrupulous Traffic in Plays.

It has remained for THE MIRROR to expose an unscrupulous traffic in the works of foreign dramatists which has been going on in this city for a number of years. The *expose* of H. L. Williams' scheme for procuring French and English successes is a matter of no little importance. Managers and actors who have bought or may contemplate buying them will be interested to know just what rights they have in the premises. If men like Williams can appropriate and dispose of plays to which they have acquired no right—except that of unwarranted possession—without remedy at law, then it is high time that the real condition of things shall be brought to the attention of the United States and English and French authorities, and such action taken as will insure protection both to foreign authors and American purchasers.

The plan pursued since just after the close of the war by Williams and Son is very simple. The latter resides abroad, and in Paris and London memorizes or takes notes of the pieces he wishes to transmit to this country. The father resides in New York, and by advertising in the *Herald* procures purchasers for them. That the business has been profitable is evinced by the length of time it has occupied the attention of the two men. One of the most surprising circumstances is the fact that the younger Williams is—or pretends to be—a journalist, and that he claims connection with twenty-five American newspapers. It is scarcely credible that a writer for such respectable publications as the *Tribune*, *St. Nicholas*, *Clipper*, *Home Journal* and *Spirit* should be engaged in the contemptible occupation of pilfering plays.

Williams' confession of the manner in which his son visited a Paris theatre and deliberately prigged Fedora is as astonishing a specimen of brazen effrontery as has come to our notice in a long while. No attempt was made in his interview with our reporter to conceal the nature of the shameful business. Secure in the immunity which had hitherto attended his operations, he laid bare all details and made his propositions without fear.

It is a singular commentary on the state of the relations of the United States with foreign countries that the same play which Fanny Davenport paid the author $5,000 for should be offered at the price of $200 by a man who certainly has no more right to it morally than he has to Mr. Sardou's watch and chain.

If this *expose* of the Williams bureau for procuring foreign dramas in a dishonest manner has the effect of awakening a healthy desire for proper legislation, THE MIRROR will consider itself well repaid for this last stroke of journalistic enterprise.

Personal.

BISHOP.—C. B. Bishop contemplates with confidence the reception of Strictly Business at Haverly's next Monday night. A portrait of the comedian is printed above.

JORDAN.—Mabel Jordan has gone abroad to remain all Summer

OWENS.—Mr. and Mrs. John E. Owens have gone to Hot Springs.

BOOTH.—Edwin Booth will pass Sunday with friends at Cos Cob.

REDE.—Percy Rede is paying a Summer visit to relatives in Hamilton, Ont.

LIEB.—Beatrice Lieb is spending the Summer with her parents in Dubuque, Ia.

VANDENHOFF.—Mrs. George Vandenhoff is in town, having returned from her Western tour.

JANAUSCHEK.—Madame's present engagement in 'Frisco is the first she has played there in eight years.

STAFFORD.—William Stafford left for Chicago on Monday. He will spend the Summer there in study.

THOMAS.—Theodore Thomas' queer conduct in San Francisco caused the audience to hiss him at his last concert there.

DAVENPORT.—The portrait of Fanny Davenport on our title page is an excellent one and shows her handsome profile to advantage.

CARR.—Mary Carr, ten years ago the most popular "old woman" in the Philadelphia stock theatres, died in that city last week.

DAVENPORT.—Fanny Davenport, mother and brother went to Canton, Pa., last Friday. Mr. Price accompanied them as far as Philadelphia.

BACKUS.—Charles Backus, the minstrel, has rented a cottage at Summerville, on Lake Ontario, where, with his family, he will reside during the hot weather.

MODJESKA.—Modjeska closed her season in Denver on Saturday night. She spends this week pleasuring in Colorado, where her son is expected to join her, and then goes to California.

COTTRELLY.—Fraulein Cottrelly will have the leading part in the Casino production of Prince Methusalem. She has proved a desirable acquisition to the ranks of English comic opera singers.

CHANDOCE.—Alice Chandoce, who went abroad a few years ago—to look after a handsome inheritance in Scotland it was recorded in these columns at the time—returns to America early in August.

HAWORTH.—Joseph Haworth writes THE MIRROR from Paris that he will be back in New York the last week in July. He and Nat Goodwin have been doing Paris with infinite enjoyment to themselves and to the extreme perturbation of the severe Lizzie Weathersby.

CAZAURAN.—A. R. Cazauran will retain his position at the Union Square under Shook and Collier. His hands are full at present. He is writing an original play for Etelka Borry, translating The Ace of Clubs for Wallack and fixing over Buchanan's Storm Beaten for the Union Square.

JARBEAU.—The fair Vernona is at Nantasket Beach, near Boston, where she intends remaining during the Summer. She has rented her Long Branch place and taken a cottage there. She says it's prettier than the Jersey watering-place, but not so gay.

BOUCICAULT.—For the present Dion Boucicault will manage his own business affairs. The contemplated companies of the father and son will be amalgamated, Boucicault junior remaining under the protecting wing of Boucicault senior. The latter will play a preliminary engagement of one week at Haverly's, in Chicago.

BREZEE.—Lloyd Brezee, editor of the Detroit *Chaff*, is spending a fortnight in town, and, of course, enjoying himself thoroughly. It may interest his lady admirers in and out of the profession to know that Mr. B. obtained a divorce from his wife a few weeks ago. Cruelty was the cause. If that held in this State our men would stand some chance.

The Usher.

Mend him who can! *In Ushering The ladies call him, sweet.*
—LOVE'S LABOR'S LOST.

"A MIRROR Reader" in Des Moines wants me to tell him if it's true that Stuart Robson is W. H. Crane's son, as represented in the Elmira *Advertiser*. I'm sure I don't know. The querist had better interview Robson's mother or Oakey 'Awl to get at the bottom facts. Robson is ten years older than Crane—but that may make no difference.

* * *

Now that Henry Lee is several thousand miles away in Europe, a Chicago paper which dabbles in theatricals discovers that he is "a bit of a snob." This is scarcely fair, especially as Lee desisted from bringing an action for libel against the company handling the sheet in question just before his departure, at the urgent prayer of the editor, his expressions of sincere penitence and his promise to refrain from libelling Lee in the future. An honest man's the noblest work of God—fair play's a jewel—truth is mighty and will prevail. These sayings were current before the recalcitrant Chicago editor was born. He should commit them to memory.

* * *

THE MIRROR'S plan of instituting an actors' club-room in the neighborhood of the Square appears to have awakened considerable interest. Several letters on the subject appear elsewhere in this issue. All that is needed to successfully establish the place is prompt and energetic concerted action. The cost will be trifling compared with the comfort derived. A pleasant haunt where meals, drinks and cigars may be obtained at cost price and newspapers, stationery and other necessaries always had, is certainly preferable for actors during the heated term to the questionable hospitality afforded by the pavement of the walk in front of the Morton House.

* * *

The manager of a comic opera company has aroused the ire of the inhabitants of Oshkosh by advertising the appearance of his star in that town when he knew she was in a distant State and could not possibly be on hand to play the part assigned her on the bills. The Oshkosh papers denounced the manager as a fraud who got the money of their theatre-goers by making false representations. They are right. The man who descends to such devices is as culpable from a moral standpoint as the fellow who secures money under false pretences. I can see no reason why the law shouldn't punish the one as well as the other. The mean practice of advertising people who are not with a combination is more general than would be supposed. Frequently, to save printing or delude the public, actors are announced in this manner for an entire season.

* * *

The predilection of our managers for foreign plays puts an extinguisher on American dramatic authorship. As long as English and French dramas are at a premium the field offers few inducements to native writers. The managers are singularly unjust on this point. They lose vast sums again and again upon foreign failures, and their appetite for pieces made across the water continues unabated, while one American fiasco causes them to view with suspicion every MS. a native author submits to their judgment. There is no denying the fact that the plethora of French and English plays with which we are deluged is gradually obliterating our national feelings in the matter of art, so that with every succeeding season our dramatists find the task of securing fair recognition and liberal encouragement more and more difficult. Give American and foreign authors an even chance, and there is no doubt, within a reasonable time, we would find the former supplying the stage almost exclusively.

* * *

In this connection I must allude to the example set by the Madison Square. Although the requirements of that theatre are such as bar out plays of every class but one, the management have persistently presented pieces of native composition. The record of Hazel Kirke, Esmeralda and Young Mrs. Winthrop—three phenomenally successful works—shows that the faith of Mr. Mallory has not been misplaced. While I should like to see the Madison Square stage occupied by vigorous, virile plays, I cannot refrain from expressing pride in and gratification with a theatre and a manager that are devoted to developing our almost untilled dramatic soil.

* * *

The publication of some dressing-room poetry in last week's MIRROR has brought forth another specimen, discovered in a Michigan town called Lapeer, by Owen Fawcett, who is touring that region at present. "Lapeer," he writes, "is noted for being the very worst town in the State. On the wall in one of the dressing-rooms the enclosed verse was written. It is so good, I send it to you." Here is the "pome:'

McWADE'S RIP VAN WINKLE CO.
PLAYED HERE JUNE 26, 1882.

Who said we'd have a crowded house?
Who said that wealth would flow
Into our coffers if we came
But here to give a show?
Oh, d—— it! Let us jump the town;
Rip's sleep of twenty years
Would be prolonged till judgment day
With one or two "Lapeers."

This is rather better than the verse from the colliery-town, though both were writ to the same purpose.

* * *

A letter just received from a friend who is travelling through Italy bears the postmark of Verona and contains the following interesting passage: "Among other things we have been to see to-day are the House of the Capulets (genuine) and the tomb of Romeo and Juliet (fraudulent). We paused before a large door; a small boy tugged furiously at a huge rope which rang a bell somewhere; a woman answered the summons and led us through a stable and barn, littered with straw and, hay to a garden at the remote end of which is the tomb. An empty sarcophagus stands on one side. Into this the throng of visitors throw visiting cards—a mild way of paying their respects to the Veronese lovers. Withered flowers lie about in profusion, attesting the delight sentimental girls take in dropping around floral gifts, which, in this fertile country, fortunately cost but little. There is no attempt to deceive tourists with regard to the utterly spurious character of this corpse repository. Everyone knows it's a myth; but everyone goes to see it just the same." Accompanying this letter are some pressed roses picked near the tomb in the garden. "What's in a name? A rose by any other name would smell as sweet," sighs the fair Juliet. These flattened roses might as well have been called hollyhocks, however, for I have sniffed them, and they emit no odor.

* * *

The number of stage-struck damsels has never been obtained by the census-takers; but I'll venture to say the figure could be given with tolerable correctness by the editor of a dramatic paper. I have before me a half-dozen letters from people of this class, imploring my aid to get them responsible positions with first-class combinations. How often must these misguided young women be told that this office is neither an intelligence bureau nor a dramatic agency? If they must pester inoffensive people with their infernal requests, for goodness sake let them visit their annoyances upon the heads of those who get paid for putting up with them.

* * *

Two or three morning papers on Tuesday reprinted a lot of stuff about Lotta's lovers, from the Philadelphia *Times*, with copious addenda of their own. These stories are mouldy with age. Every Philadelphian knows the tale of the young man who appropriated a considerable sum intrusted to his care by Miss Crabtree and then died. The other yarns are equally time-worn. What business is it of the press anyway who an actress has loved? It seems as if no private episode in the life of a woman of the stage, however sacred, can be let alone by the ghouls of the sensational daily papers. In almost any other walk of life than the profession, the intrusion of journalistic Paul Prys into the purely personal affairs of women would be visited not only with the contempt it merits, but with bodily castigation at the hands of the proper parties. The miserable, eaves-dropping scamps value their skins too highly to place them in jeopardy by nosing about the homes and hearths of ordinary people. They must draw a line somewhere, so they draw it just beyond the stage.

* * *

The *Spirit of the Times* has always been an advocate of Summer theatres in New York, the dramatic editor believing that if managers would ice their theatres the public would support them liberally. I beg to differ with the *Spirit*. It is not plausible that people will forsake the attractions of a Summer in the country or among the watering-places to remain in the simmering city simply for the privilege of attending places of amusement which they are free to visit during the regular season. Experience has proved how futile it is to keep a large number of theatres open while Sol is spluttering his darndest and expect even fair business. The best attractions gave up the idea long ago, and left the city in Summer to the mercy of such queer snaps as chose to come in from their provincial lairs. Even if all the theatres were cooled by artificial means it would not be different. The public wants its vacation annually as well as the actors. It is cheaper for a manager to shut his doors and pay $500 a week rent than to open them and be minus $1,000 every Saturday night. Our theatre-goers do their duty bravely nine months of the year, and they surely deserve the respite they take during June, July and August.

* * *

With the Madison Square, Casino, and the one or two other theatres which fight it out all Summer, it is vastly different. They are essentially all-the-year-round houses. They can get along very well on the stay-at-homes and the people who float in transiently from the country during the Summer. Yet, though they have the field entirely to themselves, they do not enjoy receipts that will compare at all with those of the Fall and Winter, when twenty houses are open and in full blast. If the *Spirit's* suggestion were taken and the theatres all started a Summer season, the business would be cut up into such infinitesimal portions that managers would suffer no inconsiderable loss. On the whole, I think our managers know their own busines better than some of the papers which endeavor to give them points.

* * *

A correspondent sends me the following, which he calls "The Parable of Lillian:"

I. And when the night was yet young, Lillian, the dudelet, packed her trunk.
II. And behold the steamer went on its seaward way and Lillian and Solly were on deck.
III. And there were no weeping friends to see the pair off; for Lillian was foxy and gave her creditors the slip.
IV. And when the news flew through the great city, there were tears and sobs among the dudes and mashed.
V. And the steamer with the cooing pair sailed over the briny deep, and two hearts were beat.
VI. And the soul's thought was—What shall the harvest be?
VII. And his Royal Highness will wilt under Lillian's charms, and Solly will get the g. b.
VIII. And when the English drop to Lillian's racket she will be wafted to native shores.
IX. And will not get the position even of boss fan-swinger in the B. Crook.
X. And under a new name she will skip the rope in a variety.
XI. And even the dudes will give her the grand shake.

However, a good deal of this remains to be seen.

* * *

The fresh young man who goes it in the dramatic column of the Providence *Telegram*, I am informed, has brought prospective trouble upon his too confiding employer. Henry Mann, a journalist and well esteemed, alleges that he has been libelled maliciously by the sheet in question, and the *Journal* of that city announces he is about to begin civil and criminal proceedings against the proprietor in a few days. I should think Randall Knowles has grounds for similar actions.

* * *

Is the world coming to an end? Genevieve Ward has at last dropped Stephanie and appeared in a new part. As the Duchess in an adaptation of Scribe's A Glass of Water, she has scored well in London. Why this really able artiste should so long have restricted herself to the representation of one character is a question to solve which the box-office receipts would have to be admitted in evidence. Art stands no chance nowadays when weighed in the balance with lucre, filthy but potent lucre.

* * *

George Rignold, according to my Australian advices, has about worn his welcome out in the colonies. He proposes revisiting the scenes of his former conquests. I devoutly hope he'll forget New York is one of them. Rignold's legs and Jarrett and Palmer's magnificent Henry V. scenery and pageantry shoved the actor into a conspicuous position here. Stripped of his pads and gorgeous *mise-en-scene*, Rignold cuts a sorry figure, as Black-Eyed Susan effectively demonstrated. If he comes here he will find another great help to his popularity irretrievably lost. The women have a younger and handsomer man to rave over now—Osmond Tearle.

Union Square Companies.

James Collier was seen at the Union Square Theatre yesterday, and furnished a MIRROR reporter with a complete list of the members of the new company. It is as follows:

McKee Rankin,	W. H. Quigley,
Joseph Whiting,	E. L. Tilton,
John Parselle,	Minnie Conway,
James H. Stoddart,	Maude Harrison,
Richard Mansfield,	Mrs. Phillips,
Benj. T. Ringgold,	Miss Lewes,
Charles Collins,	Netta Guion,
Julian Magnus,	Heloise Willis,
S. E. Morse,	Nellie Wetherell.

Scenic artist, Richard Marston; properties, W. Henry; machinist, A. Winnie; musical conductor, H. Tissington; stage director, A. R. Cazauran.

The regular season opens Monday evening, Nov. 19, with Robert Buchanan's Storm-Beaten. The preliminary season will open August 20 with Marie Prescott in Oscar Wilde's Vera, which will be played for three weeks, giving way to the Wyndham Comedy company, Sept. 10, for four weeks, followed in turn by Joseph Jefferson, Oct. 8.

In addition to the company enumerated there will be four road companies under the management of Shook and Collier, named in the order in which they will travel:

The "Western" comprises J. L. Burleigh, George Mordaunt, Horace Vinton, Louis Barrett, J. T. Howell, Charles Stanley, Florence Thropp, Thomas McBride, William Richardson, Walter Macnichol, Charlie Thropp, Lizzie C Hudson, Marie Wilkins, Marian Mordaunt and Mrs. Thropp.

The "Central"—G. A. Backus, Ignatius O'Byrne, Edwin Nalod, G. V. Ryder, Julian Mitchell, Harry Harwood, Joan Goodrich, R. J. Moye, W. A. Rouse, J. W. Hankson, W. A. Rouse, Jr., Edna Hankson, Genevieve Stebbins, Eleanor Merron, Mrs. W. A. Rouse and Mrs. J. W. Hankson.

The "Southern"—William Lee, George C. Rexford, Will Sands, William Scallan, J. C. Padgett, Sam Hemple, Mabel Leonard, Joseph Mitchell, E. B. Tilton, J. C. Padgett, Jr., C. T. Apjohn, Baby Lewis, Viola Roseborough, Carrie Lee, Laura Leflaire and Mrs. Lewis.

The "Eastern"—W. A. Whitecar, James Maffit, Jr., Louis Atkins, W. B. Murray Archie Cowper, C. P. De Grasse, Mamie Gilroy, D. W. Van Deren, John Wood, Baby Gilroy, E. A. Barrow, Bertha Lieb, Fanny Bert, Mrs. D. W. Van Deren and Mrs. Gilroy.

Each company will present Lights o' London in the different sections of the country as they are named.

Loiterers on the Square.

A short time ago it was given out that the proprietor of the Morton House had applied to Captain Clinchy for a police force to keep the crowd that generally loiters there away from the entrance to the hotel. The same report said that if this were done the loiterers would boycott the Morton House bar and restaurant. To ascertain whether the rumor in question had any foundation, a MIRROR reporter was dispatched to interview Mr. Morton yesterday afternoon.

"I noticed the item," said he, "at the time of its publication, but thought it only a joke. No, there has been no complaint made by this house, although I think one emanated from the theatre management next door."

"Then, instead of wishing to drive them away, you rather approve of their congregating in front of your house?"

"Well—hardly so thick as they sometimes swarm."

In order to find what power—if any—Shook and Collier have to clear the sidewalk in front of the theatre of its *habitués*, a MIRROR reporter called on Commissioner Matthews at Police Headquarters yesterday and questioned him.

"If these people are troublesome," said the Commissioner, "they come within the province of arrest."

"Are the police empowered to make such arrests without orders?"

"They will arrest them if a complaint is made to the captain of the precinct?"

"Can the police arrest them for obstructing the sidewalk?"

"There is only one way to arrest them. A complaint must be made by some occupant of a house, stating that these men are a nuisance. In that case the police could act promptly. If a person desires to make a complaint he must be an occupant of a house in front of which they stand. If he chooses to address a communication to the Board, it will be respectfully considered."

Superintendent Walling agreed with Commissioner Matthews. The clerk at Headquarters told the reporter that the only rule in the book of police regulations which allowed policemen to arrest persons crowding the sidewalk applied only to boys under fourteen years of age. Rule 696 of Police Regulations treated on the subject, but stated that a complaint was necessary before an arrest could be made.

Dramatic Geology.

The theatres and theatre-going public of the good city of Gotham are of late years divided into distinct layers as plainly striated as the strata of the earth's material crust, and though, like that crust, liable to faults and upheavals, still carrying their characteristic features and composition throughout. We will call the *clientèle* of Wallack's Theatre the "Old Red Sandstone," because it is the solid basis of our society dramatically, as it is of our country geologically. It may crop out in unexpected localities, such as Haverly's or the Grand Opera House, once in a great while, or it may throw up a dike in the Windsor or Tony Pastor's; it may at certain seasons be convulsed by an upheaval in the Academy of Music when a disturbing element like Patti or Nilsson explodes in meteoric splendor in our atmosphere; but it remains, for the most part, a constant quantity, faithful to Wallack as the needle to the magnetic pole.

The congregation of the Madison Square temple may be likened to the great chalk formation which is notable for its alkaline quiescence and innocuous qualities: liable indeed to be excited to mild effervescence by the injection of acids foreign to its nature and antagonistic to its composition; but easily settling down, after a brief ebullition, into its usual milkiness of hue and vapidity of flavor.

The associates of the Union Square Theatre resemble the coal measures, because in that edifice the light of other days and the treasures of a state of things long stranger to this part of the globe are stored, and, being dug up by skilful miners, are dispensed as new things, and greedily swallowed and assimilated by a multitude not over critical so that their diet be strong and well spiced.

Harrigan and Hart's Theatre is akin to the peat-bogs of old Ireland, for in it lie imbedded the bog-oak and the ancient weapons of offense and defense common in that country, and which, though somewhat rusty and honey-combed, yet serve the ends to which they are destined, and, being furbished up, look almost as good as new.

Niblo's brings to our minds the meta-morphic rocks, for its original formation has been so altered by the agency of fire that the intent and purpose of its being are quite changed and the sandstone has become granite.

Haverly's Fourteenth Street Theatre and its frequenters are like the alluvial soil spread abroad thinly by the rising of the waters and liable to be swept away by the same cause and the bed-rock left denuded should an adverse wind blow too strongly.

Daly's and its surroundings are of the nature of the sand of the desert, that absorbs all juices of herb or grass and all moisture of brook or rivulet, and, chemically changing them, produces new combinations, which it puts forth as its very own.

The Star Theatre is a shifting sand-bar in whose treacherous bosom navies might be engulfed and nothing left to tell the tale.

The Cosmopolitan is of the nature of talc—which will float on the surface for a while.

The Casino, and its frequenters, both, are pyrites and oxides, only glittering to the sight, but for the most part rebellious to the refiner's fire—yielding, now and then, a rich amalgam.

Beside these there are many other strata of various components yielding unavailable slag, or worthy of the merit of public opinion.

Opera for New Orleans.

Eugene Gorman has been in the city for several days getting together an opera company for the West End Pavilion, a lakeside resort near New Orleans. Mr. Gorman has been successful beyond his expectations, and was enabled to depart last evening with a fine company of twenty-three people. In conversation with a MIRROR reporter Mr. Gorman said:

"As you know, I had a very successful season last Summer at the Spanish Fort. This year I have secured a better location. The people of New Orleans are liberal patrons of Summer opera, and on this visit I have secured a larger and much better company and will be enabled to give a more extended repertoire. I shall give half a dozen light operas in first-class style, opening with The Mascotte on July 2."

"Who have you in your company?"

"An incorrect list has been published. This is the correct list, this moment completed: Rose Temple, prima-donna soprano; Marie Roe, second soprano; Emma Bergen and Emily Keane, contraltos; Nellie King and Estelle Gilbert, sopranos; Eugenie Hamblin, Adele Farnham, Miss Emerson, the Pratt sisters, Henrietta Scott; Charles Drew, tenor; James Sturges, comedian; Carlos Florentino, second comedian; Myron J. Thomas, tenor; C. W. Haywood, basso; Henry Depew, Fred Cooper, tenors; Walter Phillips, basso, and Mr. Farnham, costumer. The principals in The Mascotte will be: Bettina, Rose Temple; Fiametta, Marie Roe; Pippo, Charles Drew; Lorenzo, James Sturges—a very strong cast. We shall in succession present Olivette, Patience, Pinafore, etc."

"How long does the season last?"

"Until about the 1st of September. I may continue the season into the Fall, at one of the city houses; but it is too early to speculate as to that. As last year, my organization will be known as the Criterion Opera company."

Dr. Bishop and His Play.

Dr. C. B. Bishop arrived in the city this week from his lengthy provincial tour with Gunter's comedy, Strictly Business. A MIRROR reporter accosted him on the Square with the question:

"How did the experiment work?"

"On the whole," he replied, "satisfactory, though I have had the usual ups and downs."

"Have you made any money?"

"Some, and would have made more had it not been for those interminable Western blizzards and the extreme cold weather. Would you believe it, my boy, that when I opened in Denver the thermometer was 42 degrees below zero, and in spite of the theatre being heated by steam pipes, we came near freezing on the stage? I played at Tabor's New Opera House, a building which has been extolled by professionals as one of the finest in the country. Perhaps it is—of the kind; but it impressed me as a huge church. Although my dressing-room was heated by steam, I had to leave it and dress by a red-hot stove in another apartment."

"What is the general verdict on your play?"

"That it is funny. Critics have differed about its merits; but it seems to please the audiences, and that's all that is necessary nowadays."

"Will you have another next season?"

"Very likely. Stars in my line seem to be adding to their repertoire, and I suppose I will have to, if only to keep pace with them and satisfy public demand."

"How long will you play here?"

"My engagement is for five weeks, though if I and the play are 'a go,' I may prolong it. My time for next season is pretty well booked, and I will play clear up to next March. I have had a good offer of four weeks at Baldwin's, San Francisco, this Summer. I have not yet concluded to go; but the probabilities are that I will.

"How do you think Strictly Business will be received here?"

"I have hopes of a favorable reception, though I may get the same black eye that they have given to other plays lately. I have made many alterations and improvements in the piece since I have had it, and I think it is now in a fair condition. I'll make 'em laugh, anyhow."

"Any changes in the company?"

"Yes; I will make several, having added a few new people. I am now rehearsing them, and by Monday I hope to give a lively entertainment."

Dr. Bishop is the picture of health, and in spite of the many encounters with the Western blizzards of which he speaks, he still preserves his jolly good nature, and is never so happy as when surrounded by a crowd of "the boys" and relating to them the adventures of his tours

PROVINCIAL.

[CONTINUED FROM FIFTH PAGE.]

Sam Sharpley' Minstrels: Troy, N. Y., 21, 22, 23; Albany, 25, week; Providence, July 2, week.
Haverly's: N. Y. City, 28, week.
Emmet Four: Harlem (St. Morris), 28, week; Washington, 25, week.
Mahon and Griffin's Co., Providence, 28, week.
Tony Pastor's Own Co.: Grand Rapids, 21; Detroit, 22; London, Ont., 23; Ogdensburg, N. Y., 25; Ottawa, Can., 26; Montreal, 27, 28, 29; Rutland, Vt., 30; Boston, July 2, week.

MINSTREL COMPANIES.

Australian: Chico, Cal., 21.
Barlow-Wilson: Minneapolis, 21, 22, 23, 24.
Bent's: Portland, Oregon, 28, week.
Callender's New Colored (William Welch, mgr.): Boston (Oakland Gardens), 28, two weeks.
Haverly's Mastodon: Chicago (Haverly's), 21, two weeks.
Thatcher, Primrose and West's: Chicago (Grand Opera House—Minstrel Festival), July 2, four weeks.

MISCELLANEOUS.

Bayliss-Kennedy Bright Lights: Chicago, 28, week.
Continental Guards (Drill): Philadelphia, 27, 28.
Dexter's H. D. Co.: St. Paul, 21, 22, 23; Portage, Wis., 27.
Equine Paradox: Newport, R. I., for remainder of Summer season.
Howorth's Hibernica: Buffalo, 28, week.

CIRCUSES.

Adam Forepaugh's: Lawrence, Mass., 21; Lowell, 22; Haverhill, 23; Portland, Me., 25; Lewiston, 26; Bath, 27; Augusta, 28; Waterville, 29; Bangor, 30; Biddeford, July 2; Dover, N. H., 3; Newburyport, Mass., 4; Salem, 5; Lynn, 6; Fitchburg, 7; Keene, N. H., 9; Brattleboro, Vt., 10; Greenfield, Mass., 11; North Adams, 12; Pittsfield, 13; Albany, N. Y., 14; Gloversville, 16; Schenectady, 17; Troy, 18; Hudson, 19; Poughkeepsie, 20; Fishkill, 21; Saratoga, 23; Rutland, Vt., 25; Burlington, 26; Montpelier, 27; White River Junction, 28; St. Johnsbury, 30; Randolph, 31; St. Albans, Aug. 1; Malone, N. Y., 2; Potsdam, 3; Ogdensburg, 4; Watertown, 6; Oswego 7; Rome, 8; Little Falls, 9; Utica, 10; Norwich, 11; Binghamton, 13; Cortland, 14; Syracuse, 15; Auburn, 16; Geneva, 17; Ithaca, 18; Elmira, 20; Watkins, 21; Penn Yan, 22; Canandaigua, 23; Rochester, 24.
Anglo-American: Forreston, Ill., 21; Dixon, 22; Amboy, 23.
Barrett's: Newton, Wis., 21, 22; Wichita, 23; Fredonia, 25; Columbus, 26; Joplin, Mo., 27; Girard, Kas., 28; Lacygne, 29; Olathe, 30; Carrolton, Mo., July 2; Richmond, 3; Kansas City, 4.
Barnum's: Jackson, Michigan, 21; Battle Creek, Michigan, 22; Kalamazoo, 23; Grand Rapids, 25; Big Rapids, 26; Muskegon, 27; Ionia, 28; Lansing, 29; Ann Arbor, 30; Detroit, July 2; Pontiac, 2; Flint, 4; Bay City, 5; East Saginaw, 6; Port Huron, 7; Stratford, Ont., 9; Guelph, 10; Toronto, 11; Port Hope, 13; Belleville, 14; Montreal, 16, 17; Cornwall, 18; Ottawa, 19; Brockville, 20; Kingston, 21; Hamilton, 23; Brantford, 24; Woodstock, 25; St. Thomas, 26; Cincinnati, 27, 28, 29, 30.
Buffalo Bill-Carver Co.: Rochester, 22, 23; Utica, 27, 28.
Cole's: Manitowoc, Wis., 21; Appleton, 22; Warsaw, 23; Portage, 27; Stillwater, Minn., July 2; St., Paul, 3; Minneapolis, 4.
Coup's: Brooklyn, May 14—indefinite season.
Doris': Montpelier, Vt., 21; Randolph, 22; St. Albans, 23; Richford, 25; Newport, 26; St. Johnsbury, 27; Windsor, 28.
Indian Wigwam: Providence, 28, week.
Nathans': Salamanca, N. Y., 22; Jamestown, 25; Meadville, Pa., 26; Greenville, 27; Warren, O., 28; Sharon, Pa., 29; Newcastle, 30; Rochester, July 2; Allegheny City, 3, 4.
O'Dale Stevens' Australian: Boston, May 10—indefinite season.
O'Brien's: Franklin, Pa., 25; Oil City, 26; Titusville, 27.
Robinson's: Pueblo, Col., 30.
Sells': Stanton, Mich., 21; Greenville, 22; Howell, 23; Hillsdale, 25; Angola, Ind., 26; Auburn, 27; Hicksville, 28.

Park Music.

The Mirror has availed itself of all opportunities to inaugurate reforms and improvements in the condition of the profession and its related pursuits. While earnest in measures for its practical welfare, it has borne in mind that whatever elevates and more deeply roots in the popular regard any of its adjuncts most tends to bind more closely to it the great public which seeks art and amusement.

A sphere which is strictly collateral with the drama is that where music has charge in various forms. This has for a principal field of display and exercise many popular occasions, which should, rightly used, create audiences cultured and ready to enjoy all kindred excellences in the amusement world. We may refer now to the present existence and the possible future development and extension of music in the public parks. It may be that in them is to be found one of the themes in which The Mirror is fond of dealing, in the hope that an increased yield may come to the hands of those who look upon the public as their customers and clients in the procurement of the latest and best in the way of refined entertainment.

Just now, when the Summer music is beginning, our attention is called to the parks. These to peripatetic Gothamites, in some measure, answer to the academies and groves of the philosophic teachers in Athens. Plato may not be here in person, nor Socrates with his homely face, nor may Diogenes here roll his tub. But there may be Platonists in these walks, and the persecuted Temagants consort, and here surely, fairer than the Cynic, maiden rollers of the troop. In these urban enclosures our citizens look for health; here they cultivate public manners, and here do they seek recreation. Stately sculpture rises on its pedestals, flower-beds spread, and fountains play to please the eye and the love of fragrant smells. Nor is the ear forgotten. On an afternoon assigned each week is furnished, by competent bands, programmes of music. When we look over the current provision, we find at Washington Square: An overture from Fra Diavolo; a waltz, "Blue Danube;" the "Surf Polka," a selection from The Queen's Lace Handkerchief; a march from Faust, and the like.

The Central Park, for its first concert of the season, after passages from Ernani, Teinaye Doree, a Fantasia, Chinese Parade and other airs on a similar line, giving token of a certain purpose in adjusting the business of the orchestra.

Now we cannot deny that here is musical merit; that the works of master composers have been gleaned and additions made from other sources. That the performance of these selections gives great pleasure cannot be denied; the crowd has come to hear and be pleased. They have heard and go away pleased. Has there been any decided impression left on the brain or in the hearts of the auditors? Is it anything more than a transient pastime on the curious that has engaged them? And would it not be a gain if something more had been effected?

These gatherings in the Park, it will be observed, are miscellaneous—of a mixed hue—representing a diversity of country, language, taste and experience, having only one thing [illegible], that they are sitting under an [illegible].

And strangely enough, that is the one thing little noted. The entertainment is from Auber, Strauss, Offenbach, etc., with a dash here and there of local coloring in a doric melody by David Braham, an Irish patrol, and what not of foreign root and growth. Thus, whatever alienism there is in the crowd is intensified by the musical performance. Now, what we have to propose is that the music should be employed to conciliate and harmonize the incompatibles, to blend together and amalgamate the various elements in a common sentiment. How shall this be effected? Simply by the use of airs and melodies, racy of the soil and pertinent to the national character. We do not refer entirely to "The Star Spangled Banner," "Hail Columbia" and other obvious topics; but rather to another class of pieces, written and composed for these special gatherings and others like them. Let resident and native librettists and composers be set to work upon themes which will strike home to the feelings of the very men and women seated on these benches and gathered around these music-stands.

If need be, let prizes be offered for the best Park compositions, and let them be submitted to the popular approval. The very surroundings of these parks would, in many, if not all cases, suggest happy scenes, partaking of the very soil and air.

By the magic of genius and the greater magic of a sympathetic public sentiment, we might thus have revived before us, in all the freshness of the living light and of new times, something of the glories of the Olympic Games which illumined Greece in its golden days. No greater, no nobler nationalizing agency could be employed to weld our people into a harmonious community, than moving forward to an era of good feeling to the cadence of home-born, inspiring melodies.

William Conner's Hotel Venture.

The St. James Hotel was opened by William M. Conner and his partner, Mr. Sprague, recently. The house immediately began filling up with guests, and now nearly all of the 140 rooms are occupied or bespoken. A reporter for The Mirror, by invitation of Mr. Conner, was shown over the house by that gentleman the other evening, and as the proprietor is known in every section of the country as John McCullough's manager, a description of the improvements he has effected in order to enter upon the career of Boniface at the St. James will be read with interest.

The office, bar and restaurant have been entirely refitted and redecorated. The frescoing here, as in fact it is throughout the entire building, is extremely artistic. The loud colors and grotesque designs which usually offend the eye in American hotels are replaced by decorations quiet in tone and æsthetic in character. The bar has already become the resort of sporting gentlemen, members of the Madison and American Jockey Clubs, with both of which Mr. Conner is connected. Lively bartenders dispensed cool liquids with a dexterity that justified Mr. Conner's claim to having secured "the best barkeepers in the city." The restaurant, stripped of the garish ornamentation with which Plunger Walton bedecked it, and furnished in handsome style, looked inviting. A pleasanter *salle-a-manger* for people who like good living and are willing to pay a good price for it this city has not.

"I have instituted a 'half order' system," said Mr. Conner, "whereby a single diner may be given smaller portions than the ordinary orders at a corresponding reduction of price. This plan, I believe, will become popular."

In the office are smart clerks who have served at the Brunswick, Windsor and other first-class hotels. The gas-fixtures of brass and hammered steel are effective. The reporter and the proprietor were elevated to the first floor, where an inspection of the parlors and sleeping-rooms began. This portion ot the house is furnished in ebony and highly polished cherry. Over each mantel is a large plate mirror. The carpets of the different *suites* vary in pattern, but all are of the richest velvet texture. The beds are massive, and provided with the latest style of springs and mattresses. Bath-rooms as large as ordinary apartments are connected with each *suite*. The ladies' parlor, with its crystal chandelier, grand piano, antique ebony furniture and bric-a-brac, is as handsome as one finds in the houses of our wealthiest citizens. It presents an aspect of good taste which hotel parlors generally lack. The second floor is furnished the same as the first, except that the wood used is mahogany. The fabrics—embossed velvet, silk and plush—are as costly as those covering the furniture on the lower floor. The third floor is the same, except that black walnut with veneerings is substituted for the mahogany. Cabinets of polished wood are placed over the mantels in some of the rooms. The floors above are fitted up in the same style. The few dark rooms in the house are lightened by ash furniture sets. The sum paid for carpets, furniture and frescoing aggregates $130,000.

"My partner and I," said Mr. Conner, "believe that it is necessary to invest money liberally in order to insure a liberal return. Breslin, of the Gilsey—an old friend who once wanted me to go into partnership with him at the Grand Union, Saratoga—says the St. James is now the best furnished house in this country, and without any conceit, I can say I think it is, myself. No stint has been exercised. The painters and furnishers have had *carte blanche* to do their cleverest."

"This is your first experience at hotel-keeping, is it not?" inquired The Mirror man.

"Yes; but I flatter myself I know something about the business. Having lived in hotels all over the country for thirty years, I appreciate the wants of a guest thoroughly, and my policy here shall be to show I know how to profit by that experience. Although hotel traffic is quiet in town just now the house has far exceeded as to daily receipts what I had expected."

"You will continue to manage Mr. McCullough?"

"I have made his route for next season. My intention is to go out with him on the road, but if I find I cannot do so without injuring my interests in the hotel, I shall give up traveling. I have got a complete and effective organization in all the departments; still, I may find it necessary to be on hand and give my personal attention to all of them throughout the entire year. However, I have determined to try the experiment of attending to two enterprises of vastly different character."

The Life of a Wanderer.

BY LUMPACI VAGABUNDUS.

III.

The frigate was ordered to Kingstown harbor, formerly called Dunleary, but complimented with the brand-new fire-gilt title of Kingstown because George IV. landed there on his memorable visit to Ireland—a pretty harbor, made by running out a couple of sea-walls in crescent shape, leaving an opening for ships between them; splendid anchorage outside, sheltered by the Hill of Howth to the north and Bray Head to the South. Nice villas, rising in terraces from the Forty-foot road; lots of pretty girls, with a prevailing air of having too many teeth, and these too white; Dublin dandies and Dublin jackeens, jarvies, fishermen, and soldiers and sailors, plenty of public-houses and jaunting-cars—that's Kingstown.

Arrived in due time, we anchored in the bay, not choosing to trust our jolly tars too near the inviting shore; for be it known that H. M. S. *Inconstant* was an Irish ship—that is, her captain and most of her officers were natives of the Green Isle—in consequence of which we were sent to Kingstown for volunteers to complete our complement previous to proceeding to the Mediterranean station which was our final destiny.

Master Frank had a fine time of it during the stay of the vessel. His friends, and they were legion, haunted the ship by day and serenaded her by night; his duties as captain's *aide-de-camp* implied the task of escorting all the lady visitors over the ship, and many a funny scene did he witness and take part in.

An incident occurred at this time that showed the seamy side of naval discipline, and caused Frank, all dazzled as he was with his buttons and gold lace, to reflect that "all was not gold that glittered." There is a little granite jetty in Kingstown harbor, just opposite the Yacht Club house, at which fresh water is dispensed to shipping. One fine day Frank was ordered to take the launch and bring off a quantity of water-casks to fill the tanks on board. Now, the launch pulled six oars of a side, double-banked—that is, two men on each bench, making, with the cox wain who steered, thirteen men, all told, under the orders of a boy of fourteen. Arrived at the jetty, half the crew turned to filling the casks, and the other half asked the coxswain to ask Mr. L'Estrange for leave to go ashore, promising to be back in an hour to relieve the first gang. Leave being given, the men sallied forth, and sure enough came back in good time, rather "fresh," but all right and tight. Gang No. 2 then started, but at the expiration of the hour there was no sign of their return; whereupon the coxswain, who was a wiry little black-a-vised chap, known by the nickname of "Hardwest," and unknown by any more legitimate appellation, proposed to start up-town with four men to look for the missing ones.

Frank thought that a very good idea, and off the party started. Another hour elapsed, and the poor little midshipman began to grow weary, for the loss of a boat's crew by desertion was a very serious thing to answer for. The two men who remained now put forth the proposition that they go and hunt up the rest, asserting that they knew exactly where to put their hands upon them. Not knowing what better to do, Frank agreed, promising the men half a guinea apiece if they brought them back within half an hour. Stimulated by the *auri sacra fama*, off started the two, and, sure enough, inside the half-hour down came the crew and the coxswain, very drunk, and with two of their number missing. However, there was no time to waste; it was getting late, the wind was rising, there was a long pull out to the ship, and the men were all drunk. So Frank gave orders to cast off from the jetty and pull for the frigate. The men tumbled into the boat like pugs going to market, and Master Hardwest seized the tiller and attempted to steer. Crabs were caught in profusion—to catch a crab being nautical slang for missing your hold of the water with your oar and thereby tumbling backward—no two kept time, and, in fact, the proceedings were more like the crew of a collier coming off drunk than an orderly man-of-war's boat on duty.

By dint of swearing and persuading, however, Frank managed to get the boat under way with her head pointed more or less directly toward the distant ship. About half way to the mouth of the harbor, Mr. Hardwest proposed to put into the breakwater, upon which he said that he knew where an old lady who sold oranges and whiskey—kept her stall. Frank refused, whereupon the coxswain, scanning the lad from head to foot with sublime scorn, said, "Why, you d—d little monkey of a midshipmite, I've a good mind to crack you between my finger and thumb and drop you overboard." Here was a pretty kettle of fish—a slight boy pitted against eleven stalwart men, all roaring drunk, and determined to drink again. Of course there was no choice; to the breakwater the boat was headed, and the men, tumbling ashore, made for the old woman's apple-stall, rolling over each other like a school of porpoises before foul weather.

Frank was left to take care of the boat, which bumped against the rough rocks of the breakwater to the great damage of her sheathing and discomfiture of her boyish commander. After another hour of anxious waiting, down came the men, twice more tipsy than before, but with the two missing ones, who had been found carousing under the lee of a rock close to the old dame's stall. Frank was glad to get off again with the full number of men, drunk and disorderly though they were, and by coaxing and persuasion he managed to bundle alongside of the frigate more like a haystack in a flood than a man-of-war's launch. "Boat ahoy!" hailed the lookout. "No, no," answered Frank, that being the official answer when a boat has no commissioned officer on board, the hail in the case of an epaulet being "Aye, aye"—because a midshipman, being nobody, it would be inappropriate to hail him as anybody. Somehow or other the boat lumped alongside the frigate, the tacklefalls were lowered, and a couple of hands slid down to hook them on. Then the whole mess of drunken scoundrels were hoisted bodily on board, swung over the rail and dumped into the launch's usual berth amidships.

"Come aboard, sir," faintly murmured Frank touching his cap to the awful form of "Old Toe-a-line," the first luff, who towered in indignant majesty on the break of the poop.

"Come aboard, eh? So I see. And brought a cargo of pigs with you, d——n you. What do you mean, sir, by letting your men get drunk in this disgraceful manner?"

"Please, sir, I couldn't help it," replied Frank, humbly.

"Couldn't help it? Then what the devil do you wear a sword for, sir, I should like to know?" (Said sword being an apology for a dirk, about a foot-and-a-half long, and as blunt as an oyster knife.) "You should have cut the rascals down, sir, every man Jack of them. Go to the top-gallant mast-head, sir, 'till eight bells, sir; do you hear? Up with you. Mount areevo, and the captain will have a word to say to you to-morrow."

To hear was to obey. So, tired, hungry and wet with the salt sea spray, he perched himself on his too familiar seat to air his thoughts and his clothes together.

The next day Frank had a wigging from the skipper, and the men were blacklisted for a fortnight. But poor Hardwest, the recalcitrant coxswain, was tried by a court-martial of officers, and sentenced to receive three dozen at the gangway, such being the naval law of the period. A letter from Frank to his brother says: "Never shall I forget my feelings of disgust, horror and pity as I stood with my fellows in cocked hat and dirk to see the poor fellow's back mangled by the cruel cat, and to know that it was on my account the wretched man was tortured." The folly of a system that puts a lad in command of a grown-up man and holds him responsible for what he has no means of preventing, is only equalled by the cruelty that cuts a fellow-creature's flesh off his bones because he gives way to animal instincts that are the only ones he knows, or which his lack of education will permit him ever to know. The sight of that bleeding back rubbed all the gilt off the gingerbread. The gold lace and gilt buttons had charms for Frank no longer, and his love for the service suffered a shock that well-nigh brought him into the condition of the fellow who "got sick of the sea and threw up the navy."

However, his nausea did not go quite so far as that, but he mentally registered a vow, that no matter how insubordinate or insolent his men might be, he would never report any one again. It was poor Hardwest's threat to throw him overboard that got him his licking, for had he contented himself with getting drunk he would have been merely disrated and blacklisted; but, although only an embryo mid, Frank was an officer *pro tempore*, and as such, within "the awful circle of the" quarter-deck, which, like the "divinity that doth hedge a king," invests with an infrangible taboo all who tread its sacred planks.

When Hardwest was out of the sick bay, which was in about three days after he had been flayed alive, Frank sought him out in the quiet of the middle watch, and expressed deep regret for the punishment he had suffered, at the same time slipping a sovereign into the man's horny palm.

"Bless your 'eart, Mr. L'Estrange," answered the man, "I don't mind it. I've 'ad 'em by the dozen many a time and oft, and will again. The cat don't 'urt me; we're too old friends. I'll take two lickings a week at the same price, and thankee, sir." So much for the deterrent effect of corporal punishment, which never prevented a man from doing what he wanted to do since Noah was the first Lord High Admiral.

Frank always said that he looked upon this incident as the first foreshadowing of the clouds that then began to close around his hitherto bright and joyous career. The potato famine set in and the starving peasants died by the roadsides in hundreds, while the meat and corn that would have kept them alive was going along the roads on the way to England to be sold for the rent which was paid to absentee landlords, who were forced to reside in England by the operation of that most villainous and idiotic Act, "the union of Great Britain and Ireland," and the consequent degradation of the latter country from an independent State, united by the golden link of the crown into a vassal province offering no inducements to men of talent or energy to remain at home.

The famine caused the Young Ireland revolutionary spirit, that had been gradually boiling up, to burst its bounds; and Thomas Davis, Thomas Francis Meagher, John Mitchel, Smith O'Brien and other young and generous spirits could contain themselves no longer, but, led onward by the misery they witnessed daily and hourly, forgot all restraints of prudence, all considerations of possibility, and rushed headlong into a contest, chivalrous indeed, but from the beginning utterly hopeless. Frank's ship, the *Inconstant*, was one of the cordon of men-of-war that the Government ordered to surround Ireland as with a circle of fire, and to prevent any possibility of aid or comfort from any of the mushroom republics that were in the habit of springing up on the Continent of Europe, only to be squashed again by the iron heel of despotism. Round and round the "Island of Saints" the drawn-out line of warships slowly stretched—an impregnable chain of floating fortifications; and Frank, as he did his duties mechanically, could not choose but reflect on the hardships of his native land and the iron rule of her oppressor.

When, on leave, he returned to Dublin, he heard of nothing but revolution, and insensibly his mind revolted also. His well-beloved navy seemed to him but an organized and armed oppression, and the stories of Trafalgar and the Nile were but sad offsets, in his mind, to the oppression and repression which he saw put upon the efforts of men whom he believed to be patriots of the purest water and models of manly virtues and godlike genius. This was the boy's state of mind when an event occurred that changed his future, as the prompter's whistle changes a castle into a lake or a wood into a prison.

(*To be continued.*)

Letters to the Editor.

AN ACTORS' EXCHANGE.

New York, June 17, 1883.

Editor New York Mirror:

Sir:—In reference to The Mirror's suggestion that an actors' club-room should be established, it is worthy of note that premises may be obtained at the present time between Irving Place and Union Square on Fourteenth street, suitable for the purpose and reasonable in terms. It would be the best possible situation for the scheme, and if the rooms are not secured early a favorable opportunity may pass away.

The present state of the pavement in front of the Union Square Theatre is a disgrace and annoyance, as it affords persons not in the profession a chance to loaf around by reason of the "custom becoming law."

Yours respectfully, J. B.

Morton House, June 19.

Editor New York Mirror:

Dear Sir:—Your trenchant journal is friendly to every progressive movement that affects the interests of the profession. Indeed, The Mirror is the only American dramatic paper which has proved it has a powerful right to exist. So successful and beneficial have your efforts been in the direction of reform, there can be but one opinion now in wishing you every possible success in securing to the profession the boon of an exchange, or club-house, where the actors and managers may meet and transact business or regale themselves with those social recreations which alleviate the inflictions of enforced residence in town during the Summer. The daily congregation in front of the hotel from which I write is a living argument that should support your plan. Here actors lounge from morning till night, passing their idle hours in a sort of chronic state of loaf, occasionally varied by sallies into the neighboring beer cellars. If these misguided professionals had the power that Bobbie Burns had when he saw a louse crawling over a lady's bonnet at church, they perhaps would hasten to carry out your scheme. A small sum of money expended properly would fit up a floor hereabouts with such conveniences as actors desire; reading-room, restaurant, bouffet, a place to see one another on business, a few desks, with stationery, furnished at moderate price, a billiard table may be, and such other arrangements as commend themselves. Pray, stir these people up to a sense of the deplorable figure they cut loafing about the sidewalk on Union Square.

Tuesday, June 12, 1883.

Editor New York Mirror:

I live in the vicinity of Union Square, and perhaps for that reason—although my vocation lies in a far different direction—I take a lively interest in the affairs of actors; an interest which, believe me, extends beyond the region back of the curtain. Their private lives, as set forth in your columns, together with their movements, ambitions, recreations, etc., attract me strangely. All this by way of explaining my apparent impertinence, as an outsider, in commnnicating with you on a subject which you broached in your issue of week before last.

There are many more reasons than may have occurred to you why an actors' exchange should be immediately inaugurated. One of these I will state briefly—the rest I shall reserve for another letter, which will take up considerably more of your valuable space than this one, should you see fit to make it public. I have two daughters. Frequently, when in their company and passing through Fourteenth street from West to East, they have asked me to take them by a circuitous route through Thirteen or Fifteenth street, in order to avoid passing the block on which the Union Square Theatre and Morton House front. Their reasons for taking this roundabout way may be plain to other men interested in their wives and daughters or sweethearts. They complain that ladies who walk on the "Square," as I understand it is called, are made the recipients of glances and comments which are decidedly crooked. I trust the people who in this cowardly manner insult female passers-by are not actors, but mere hangers-on, resorting to the spot where genuine actors are wont to congregate. However, it is difficult for ladies to discriminate as to the respective status of their persecutors, and I am sorry to add they class them all under the head of professionals. I do not see why respectable women should be obliged to avoid, as if it were infected with a plague, a thoroughfare which should be available for all.

If all other means failed, I suppose this nuisance might be abated by a petition to the Police Commissioners asking them to enforce, in this especial case, the municipal ordinance against obstructing the sidewalks. I trust, however, that The Mirror's plan—the easier and honorable one—will be successful and a place selected by the Thespians wherein to meet without offending citizens who are now compelled to shun their public haunt. I enclose my card with my full name and address. As an earnest of my good will to the profession, I will, if suitable rooms are secured for the purpose indicated, contribute $40 toward furnishing them or paying the first month's rent.

Respectfully yours, A. F. L.

Editor New York Mirror:

Your paper pretends to be the organ of the dramatic profession. That is a lie. No one with any sense would make insane proposals about starting a club-house for use of actors. We don't want a club. If we prefer humming on the Square through the Summer, that's our business. It isn't yours. For myself, I like it. I get fresh air, see my friends and do as I d—— please. You had better go and soak your head and leave us be. We know what we want and what we don't want. Among the latter, we don't want you to interfere with our affairs. Wherever we choose to stand we'll stand, and don't you or any other blooming fool forget it. We have read your articles and we cordially invite you to—[The writer's language here is suppressed, as it is characteristically indecent and utterly unfit for publication.—Editor Mirror.] When you don't know what to do with yourself come over to the Square and hear me talk about you. Yours (without respect),

Barnstormer.

BROOKLYN'S POPULATION.

Editor New York Mirror:

Dear Sir:—Last week you mentioned Brooklyn as a city of half a million inhabitants. You are mistaken. Three years ago (1880) we had a population of 627,000, which is considerably more than your estimate. Brooklyn grows very fast. You can add some more thousands.

Charles Higgins.

Historical Essays on the Drama.

XVIII.

M. LeGrand, in his remarks upon this piece (The Crusader), says: "If I dare hazard a conjecture that might lend additional interest to this piece, I should say that it appears to have been written in the year 1246, when St. Louis, having assumed the cross, vowed to go in person to the Holy Land." It is known that this journey, against which according to Père Daniel, "the rules of prudence and common sense opposed many objections," was very generally disapproved; that Queen Blanche spared neither tears nor prayers to prevent it; that the Bishop of Paris, himself, strove to dissuade the King, etc. Rutebeuf, seems to have wished also to point out the inconveniences of the undertaking, and he took a rather ingenious method for the time, in imagining two interlocutors, who, disputing about the crusades, contrive to display all the arguments for and against the movement then agitating Europe. But while, on one hand, he uses no arguments in favor, save those of devotion, on the other he employed against it the weapons of sarcasm, ridicule and jest. The sudden conversion of the non-crusader, and his consent to assume the cross, is very adroit. The poet could not have managed the conduct of his sovereign with greater respect, nor more ingeniously shielded himself from any unpleasant consequences that might have resulted from his arguments for and against. But this rapid transit, which does not affect a single argument, comes so abruptly, and is announced in a manner so burlesque that, far from producing any impression on the reader, it only inspires him with aversion.

When Rutebeuf saw that the monarch remained unshaken in his resolution, he changed his tune—to please him, no doubt, for I have seen several of his pieces in which he exhorts people very seriously to take up the cross. This base flattery, however, had no success, for, on the evidence of many of his poems, he lived miserably and died in want.

Two pieces which M. Le Grand has cast into one, and which he reports again, as an extract, under the title of The Green Grocers'; or, What was Said at the Green Grocers—meaning the shops wherein vegetables and herbs were sold, but without the author's names, were of the class of farces or follies in vogue afterward. Thus we have really all kinds of pieces that existed in the time of the Brotherhood of the Passion, the Clerks of Bazoche, the Careless Children, and which are more than two centuries anterior to these personages, who have been generally regarded as the first founders of our drama. But we have so little light on the "plays of the Fabulists" made known to us by M. Le Grand, that he himself proposes several questions relating to this interesting subject:

First. "Did the Ménétrièrs," says he, "who represented these plays, act many of them at the same time and of differing characters?" I believe they did. They found it to their interest to vary the amusement offered to their audiences; and, as I have already remarked, in the fête given by Philip le Bel, in 1313, there were both a farce and mysteries performed.

Second. "Cities of that period having no regular theatres, when and where were these plays represented?" I do not know. But as none but princes or great lords could possibly afford the expense, we must imagine that such entertainments were the especial delight of the court and the grand and solemn State festivals. We have seen that St. Nicholas was played on the eve of the day dedicated to that saint; but it is not recorded whether the celebration was patronized and paid for by some great personage, or whether it was for some devotional ceremony.

Third. "Had the actors a stage? Had they scenery and decorations of the scene? Were the decorations of, for instance, the Jeu du Berger, different from those of the Jeu de St. Nicolas? Were the apparitions of the saint and the angel in the last-named piece, or that of the Blessed Virgin, in the Miracle de Theophile, accomplished by the aid of machines? Had these troupes of Ménétrièrs numbers enough to represent faithfully a combat between the Christians and the Infidels? Had these companies actresses for female parts, or were they played by men in woman's attire? Were Satan, the Angel, the Virgin, St. Nicolas, Termagant, the Saracens dressed in appropriate and characteristic costume? Did the knight, Aubert, ride a real horse on the stage; did Robin and the Shepherdess lunch before the audience, and the courier, Auberon, drink and gamble in the tavern, or were they only talked about? In those pieces where singing was introduced, such as the Jeu du Berger, were the vocalists accompanied by instruments? Did they finish the Miracle of Theophilus by a real choral 'Te Deum?' etc. To all these questions," adds M. Le Grand, "I am obliged to confess with regret that I can make no answer." Nevertheless he is persuaded that "the French Rhymsters of the Thirteenth century began the true dramatic career of France."

By "French Rhymsters" M. Le Grand means particularly those fabulist poets who composed tales and fables, of which he gives us extracts; but the name will apply equally to those troubadours and Trouvères contemporary with the "fabulists," of whom we have spoken elsewhere. Besides the three fabulists, Adam de la Hale, Bodel and Rutebeuf, authors of the pieces which we have noticed, there were many others, such as Andefroi le Bâtard, Jean de Condé, etc.; but as a list of names is dry reading, and as nobody ever heard of these worthies since their era, we will leave them to their repose. As soon as the "Brotherhood of the Passion" had obtained the authorization of its performances, it sought in Paris a place where a fixed establishment could be made. The Hospital of the Trinity had been already chosen for the use of the Brotherhood which now contemplated the transfer of the theatre to the same place. This hospital known before as "The Queen's Cross," "had been founded," says La Mare, "by two German noblemen, twin brothers, called Guillanni Escuscol and Jean de la Passée, who had bought two 'arpents' of land outside the Porte St. Denis and had built a great mansion wherein to receive the Pilgrims and poor travelers who arrived too late to enter the city, the gates of which were shut at a certain hour." The founder and their kindred being all deceased, this good work was perforce abandoned. The "Religiéux Prémontrés d'Hermiers," who were now in possession of the house, let the principal part of it to the new Brotherhood. It was a hall twenty-one "toises" in length by six in breadth, on the second floor, and supported by arcades. There the Brotherhood constructed a theatre, where on Festival days many pieces taken from the New Testament were given with great success; insomuch that the 'afternoon services of the church were obliged to be anticipated in order that the people might be able to pray and play both.

This new style of amusement became quite the fashion in the capital, and even spread into the provinces. Many cities, such as Rouen, Angus, Maus, Metz, copied Paris, and the "Brotherhood of the Passion" soon had imitators in the "Clerks of Bazoche" and the society of the "Careless Children." It is curious to reflect that this passion for imitation seems to be innate in dramatic art. Even now, no sooner does a manager or author strike out a new idea than quantities of imitators spring up to fatten or starve, as the case may be, on the brains of the inventor. This is the reason of the hosts of melodramas that now and then crowd the stage, to the exclusion of all other plays; or the flood of opera bouffe or burlesque that at other times spreads over the land in an overwhelming tide of bosh, only to subside when public taste is surfeited and satiety takes the place of appetite.

Danvers & Co., bill-posters, of Alton, Ill., are booking several strong attractions for next season. Managers who are routeing Illinois will do well to communicate with them, as they are responsible people, and refer to managers of companies who have booked through them during seasons of 1882-83. W. N. Danvers is the manager and will give agents every point desired as to dates, etc.—*Com.*

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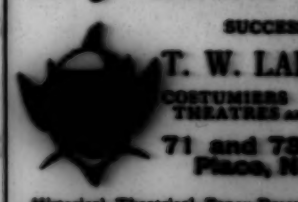

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—Miss Sydney Cowell has gone with a party of friends to the Catskills, where, near Palenville, they will recreate rurally. Mr. Daly is negotiating with Miss Cowell for the leading part in 7-20-8 for the road next season.

—Agnes Elliott is convalescent.

—Pearl Eytinge is looking for a city engagement.

—Earle Sterling has signed with McKee Rankin for next season.

—Prince Methusalem rehearsals are going on daily at Steinway Hall.

—The Pitt Comedy company suddenly closed in Boston on Saturday night.

—Byron Orr was wedded to Nellie Wade, at Chillicothe, O., on the 7th inst.

—Barney McAuley has gone to his home at Louisville to spend the Summer.

—Fred Ross has been engaged by John Stetson for the season of 1883-84.

—Manager Arthur B. Chase is enjoying a needed rest among the Rangely Lakes.

—John A. Lane has been engaged for the coming season by Brooks and Dickson:

—Oscar Wilde has sold his comedy called Thirty Days to the Strategists company.

—The Figaro Spanish students have gone to San Francisco under engagement to Fred Bert.

—Brooklyn's "disorderly walk" might be applied to the pave in front of the Morton House.

—Rose Lisle is cavorting in a sensational shock called Reddy's Luck at a Bowery variety house.

—Baker and Farron have shelved Max Muller, and will rely upon some new play for next season.

—R. S. Goodwin, brother of Nat, will be a member of John McCullough's company next season.

—Marjori Bonner, of the Rhea company, has been offered a position in a stock company in this city.

—Kate Forsythe will star next season in The Soldier's Wife under Brooks and Dickson's management.

—Billy Rice's end-story about being his own grandfather is rapidly approaching its twenty-fifth anniversary.

—Actresses' ages, the profits of theatrical seasons and the circulation of newspapers are unknown quantities.

—Frank Gray, manager of Leubrie's Theatre, Memphis, is in the city, booking combinations for his house.

—Jacques Kruger is anxious to star next season in eccentric business, but is pinned to Tony Pastor and can't.

—The Casino promenade will not be opened before the 30th. Workmen are rapidly completing the decorations.

—Doré Davidson has been engaged to play the Green Dwarf, a strongly marked character, in The Devil's Auction.

—Owen Fawcett is doing more than well with Dodging through Michigan. Star and comedy have "hit 'em hard."

—Colonel McCaull does not give the dudes a fair show. They are not allowed within fifty feet of the Casino stage-door.

—Charles F. Tingay, last season with William Stafford, has been re-engaged by Willis Ross for the coming season.

—S. M. Hickey is organizing a Muldoon's Picnic party, with Sullivan and Williams at the head, for a Summer tour.

—Mike Kennedy does not appear in Kentuck as originally intended, but he may take Mestayer's place in the Tourists.

—Rose Wood, now sojourning at Ocean Grove, will be leading lady in Harry Lacy's Pinafore's Wife company next season.

—Theodore Thomas, having made $15,000 by his musical venture on the Pacific, is on his way home, concertizing in intermediate cities.

—Leslie Allen is not to be connected with the Madison Square next season. He is at liberty, and so also is his daughter, Viola Allen.

—Albina De Mer (Mrs. M. B. Curtis) is getting ambitious, and next season will play Camille at the matinees with her husband's company.

—Gus Williams, who has recently been doctoring the gout at Hot Springs, Ark., has almost entirely recovered, and will soon be in this vicinity.

—Little Tommy Russell, late of Ada Gray's company, has made a decided hit as Teddy Bump in Vim; but he does not go to California with the party.

—W. W. Holmes has signed with George S. Knight to play the leading part in Baron Rudolph next season. Mr. Knight sailed for Europe on Saturday.

—Billie Deaves is creating a favorable impression as Wyncot's Ward at the Madison Square, and it is probable she will be retained for the next piece.

—Colville intends ratifying such contracts at Haverly's as he pleases and cancelling the others. Several weak companies which are booked will be left out.

—The London is closed this week only, [illegible] evening, the 23d, for Lizzie [illegible], when a good variety bill will [illegible] purpose.

—[illegible] is spending the Summer [illegible] E. B. Clarke, manager of the [illegible], M. S. He has been re-[illegible].

—Alicia Robson is not married, as reported.

—Only one of the Vokes family is with the new company.

—The Standard Opera company succumbed at Toronto last week.

—R. A. Little, the Little Rock, Ark., manager, will arrive in town to-day.

—William Warren is at the Rossmore. The veteran seldom visits New York.

—Ben Baker is said to have lost $100 by his benefit at the Square Monday night.

—Thatcher, Primrose and West are having some handsome hangers made by Strobridge and Co.

—Carl Ahrendt was at the Morton last week. He continues with Thomas W. Keene this season.

—Isaac Bloom has just opened a large lot of novelties at his emporium of stage wear, 124 Fifth avenue.

—John McCullough arrives the latter part of this week, and will occupy a suite of rooms at the St. James.

—W. R. Hayden, Keene's manager, is being congratulated upon the thirteen-pound addition to his family.

—The resuscitated Holman Opera company is playing a successful Summer season at the Zoo Gardens, Toronto.

—Manager John H. Whallen, of the Buckingham, Louisville, Ky., is in town booking, and will remain a couple of weeks.

—Leslie Edmunds will be a partner with C. P. Flockton and manage the latter's tour. Lilford Arthur retires to go with J. P. Smith.

—Janauschek will tour as far north as British Columbia next month, playing three nights in Victoria. Her season will close about August 1.

—S. W. Fort, of Baltimore, will extend his managerial labors to Washington next Spring. He will take charge of a new theatre there March 1.

—Henrietta Vaders did not go to England with her husband, but is coming over on a short visit latter part of this week from her Philadelphia home.

—George F. Bird writes from Lewes, Delaware, that he and a party are enjoying that resort while storming the residents with light farces and comedies.

—Emily Baker will be the new leading lady with Robson and Crane. Herbert Ayling and Georgie Dickson are also engaged. Our Boarding House will be the principal feature.

—George S. Paxton, late of the Union Square company, will bring out a new play at one of the city theatres early in September. It is taken from the French, but is not yet named.

—Julian Mitchell goes to the Branch next week to continue his flirtations after the Bunch of Keys ceases jingling. In the Fall he goes with Lights o' London No. 1 to play Seth Preene.

—Charles S. Dickson leaves next week for a six weeks' Summer snap among the Catskills, visiting friends. The coming season he plays Walter Dalrymple in Our Boarding House, with Robson and Crane.

—Dakota is being overshowed, still business there is said to be good. Spring is the best season of the year to visit that Territory, as in Winter there is danger of losing much valuable time by snow blockades.

—Thatcher, Primrose and West's Minstrels play all Summer. Thirty-five weeks are booked in the principal cities—eleven in New York. It is likely that this troupe will settle permanently in this city.

—Edwin Price went to Canton, Pa., Tuesday to remain until August. He ratified his contract at Haverly's with Colville before going. Of course the latter was glad to fix the matter in this way.

—Allie Phillips, son of Al Phillips, will play the child's part in Vim with Neil Burgess on his Western tour. The little fellow made a hit in the part last week. His parents will be members of the company.

—John Gilbert, late baritone with the Emma Abbott troupe, is now doing reportorial work on the *Morning Journal*. Mr. Gilbert, previous to engaging with Emma Abbott, was a newspaper man here and in Philadelphia.

—D. G. Longworth intends giving up mashing with One of the Finest to impersonate the Italian in 7-20-8 and the gypsy boy in The Squire in one of Daly's companies, and expects to be on the road only twelve weeks.

—Alexander R. Webb, who formerly managed Pearl Eytinge, and latterly ran a paper in St. Louis, is going to take out a company next season with a play bearing the ominous title Calamity Jane. Of course, it is wild and Western.

—The Three Graces of the Edgar company have varying tastes regarding new costumes. Miss Jewett obtains hers in Vienna, Miss Ward gets hers from London and Paris, while Miss Vaders is content with home manufacture.

—About one dozen "Charleston Blues" accepted Treasurer J. F. Donnelly's invitation to indulge in Pop Tuesday evening at the Bijou; but left before the last curtain to be in readiness for their departure for New Haven at 11:30.

—Anderson, whose photographs are marvels of artistic finish, has just taken a number of pictures of Fanny Davenport, who has hitherto sat only for Sarony in New York. They are fine likenesses and will doubtless become very popular.

—George H. Adams closed his season of Humpty Dumpty at the Standard on Saturday night. James R. Adams has joined the O'Dale Stevens Circus in Boston for the Summer. He will rejoin his brother next season as Pantaloon and stage manager.

—Frank Sanger has granted rights to McAdow and Lee to place A Bunch of Keys on the road, which they will do with a new company. Harry Lee was an advance man with Leavitt. Mr. Sanger may allow Fred McCloy to go out with the company.

—The Mirror was inclined to doubt the report that Charles Warner is engaged at the Union Square when it was first circulated. Now it turns out to have been groundless. Private intelligence reached us some time ago that Warner will go to Australia for an extended starring season, beginning in the Fall.

—Herrmann will mystify the Australians the coming season, and perform in Europe before returning to America, making a tour of sixteen months altogether. He thinks Americans wish something new, and intends returning with novelties and sensations in abundance. He is now overhauling and packing his apparatus, but will be here four weeks yet.

—John T. Macauley, the Louisville manager, is in town.

—Sallie Reber has gone to London to appear in comic opera.

—E. G. Gilmore, of Niblo's, sails for Europe next Thursday.

—Harry Courtaine's illness has necessitated his removal to a hospital.

—Wesley Sisson has gone West for recreation, accompanied by his wife.

—Leonard Grover is managing Muldoon and other solid wrestlers on the Coast.

—Lucy Pixley, sister of Annie, will play a boy's part in Fedora with Fanny Davenport.

—The George Edgar company is rehearsing at Park Hall. The opening date is Chicago, August 13.

—Nick Long has accepted a position for next season in one of the Madison Square companies.

—Professor De Mille, of the Madison Square Theatre, is reading a new and original play to Dr. Mallory.

—The Callender Minstrels opened at Oakland Gardens, Boston, on Monday night, to a crowed house.

—Lillian Spencer is rapidly recovering from her recent severe illness. She is at present residing in this city.

—The brazen Victoria Loftus Blondes are spreading consternation among the deep dyed brunettes of East India.

—John P. Smith's managerial arrangement with H. M. Pitt is off. The latter has fallen into the Madison Square net.

—Dobbins Brothers, the Richmond (Ind.) managers, are in the city. They will have a new opera house in that city the coming season.

—John Howson appeared as Lorenzo in The Mascotte on the opening night of his second week in Boston. This was his first essay in that part.

—Manager Parke, of the Library Hall, Pittsburg, has returned to that city, after filling his time for next season with the principal combinations.

—William Mestayer has secured a comic opera, by Woolson Morse, entitled Mme. Piper. He will try to have it first produced at a metropolitan theatre.

—Hyde and Behman have commenced work on their new theatre (lately the Indian Wigwam), and expect to have it ready for occupancy early in September.

—In Chicago this week Daly's 7-20-8, the Chicago Ideals, Haverly's Mastodons, The Power of Money, Kennedy's Bright Lights and Mattie Vickers are the attractions.

—John Howson's comic opera season at the Boston Museum is progressing favorably. The projector says that Lillian's defection has not kept a dollar out of the house.

—The Wyndham company closed their 'Frisco season on Sunday night, and are this week doing the towns of the interior. The engagement was a failure financially.

—Manager J. F. Conklin, of Minneapolis, left for home on Monday. He has made bookings up to May 1, with the exception of a few dates in February, March and April.

—E. A. Sothern (who was a member of McCullough's company some years back) is acting with his brother Lytton through England, playing in farces written by himself.

—The Actors' Fund was applied to by the Rooms for Rent company to get to New York from Colorado, but of course, under the prevailing rules, assistance could not be given.

—A company, with a lot of obscure names, and styling itself The Standard Theatre Comedy company, gave a queer performance of Led Astray at Asbury Park on Tuesday night.

—Harry Williams, the Pittsburg variety manager, has purchased a house and grounds in Allegheny City, the Brooklyn of the Smoky City. After making handsome improvements he will move in his family.

—Aldrich and Parsloe have cancelled their engagement to open the new Opera House at Streator, Ill. Manager Watson had advertised them for the opening, and naturally feels aggrieved at the disappointment.

—Charles Backus, the minstrel, will be an invalid for some time to come. His physician has forbidden him the stage the coming season. The exact nature of his disease cannot be discovered. He will retain his interest in the 'Frisco Minstrels.

—Kentuck, JJJ. McCloskey's play, will fill what would otherwise have been a vacant week at the Windsor, 25th. Annie Ward Tiffany, Frank Mordaunt, Harry Colton, Dora Stuart, Frank Tannehill, Sr., and Bobby Newcomb, the minstrel, are in the cast.

—Rose Eytinge's company will include Cyril Searle, T. F. Egbert, Louis Baker, Sydney Drew, Isabel Evesson, Mrs. Shannon, Minnie Shannon and Miss Smallwood. Season opens at the People's Theatre, in the Bowery, Sept. 24. Clark Sammis will be business manager and Max Zollner advance.

John Dillon opened in States Attorney at the People's Theatre, St. Louis, on Sunday night, to a fair house. The Pirates of Penzance was given at Uhrig's Cave to a full house. Lizzie St. Quinten is doing a light business at the Pickwick, although her Serpolette in the Chimes is a fine performance.

—John Templeton is trying to induce William West to allow his daughter Fay (the minstrel's wife) to travel professionally the coming season. West, who is well off in the world's goods, hesitates in the matter, as he prefers to have his wife leave the stage. The father will be seriously crippled if he loses his star.

—Carrie Swain closed a season of forty weeks at Troy last Saturday night. Next season she will remain under the management of C. B. Palmer. She is looking for a new play, but has not fully made up her mind what kind of one she wants—a fault with professionals generally.

—On Saturday Marie Prescott received a letter from Oscar Wilde stating that he will arrive in New York about the middle of August and immediately join her at Long Branch. Sara Bernhardt has loaned him some Russian properties for use in the first act of Vera—an inn scene.

—The Strategists is to be revived and revised under the title of Young Mrs. Howard, with Katie Gilbert in the leading role. Will Morton and Harry Bell will manage the company producing it. This is of the one plays that Joe Polk, now in Australia, failed in. But it is an amusing comedy nevertheless, and ought to be a success.

—John A. Stevens leaves for Europe next Thursday.

—Photographs by the Brush Light are being made of all the scenes in The Rajah, by Falk.

—Stuart Robson, while abroad, intends seeing and studying the leading French comedians.

—A burlesque on The Silver King, called Silver Guilt, was produced at the Strand, London, June 9.

—Manager John McCaull is negotiating with Adolf Link, the excellent comedian of the Thalia, to join his forces.

—The New York Ideal Opera company opened at the Sans Souci Gardens, Providence, in Heart and Hand, on Monday night.

—Messrs. Julius G. Biarck and John Marshall are contemplating a tour of the Summer resorts with a select company for musical and light comedies, beginning July 1. Miss Susie Russell, sister of Lillian, may be one of the company.

—Pittsburg is in a dead calm theatrically. The only event of the week will be a benefit to Mollie Lawman, an aspiring amateur, tomorrow (Friday) night, when The Hunchback will be given with Harry Eytinge, Harry Duffield and Sid. Ellis in the cast.

—Gus Bothner is in town booking for Wahle's Opera House, Buffalo. The coming will be the second season of this house, which is one of the largest and handsomest in the State, with the auditorium on the ground floor. Mr. Bothner finds little trouble in securing attractions.

—At the opening of the Oakland Gardens in Boston, Monday last, there were over 8,000 people in attendance. The Callenders Minstrel Festival was the attraction. Boston seems to have lost none of her old-time love for the darkies. Charles Frohman arrived from Boston last night.

—Jules Grau opens a tent show in Philadelphia, July 1, with light opera performances. Harry Brown and Lilly West appear in The Mascotte. Willet Seaman is also engaged. Mr. Brown takes a short rest down in Maine after the Bunch of Keys ends and previous to appearing in comic opera.

—Jennie Yeamans has made an unmistakable hit as Sarah Ann Smiles in The Electric Spark over the water. The press praise her highly, and say that she is the life of the piece. Even the sober *Era* says that "she is strictly original, and contrives to make the audience laugh uproariously while she appears to be doing nothing at all."

—In speaking of the Metropolitan Opera House yesterday, Manager Tillotson said to a Mirror reporter: "Everything is going on nicely. The stage flooring is now laid down and next week the paint forms and paint-bridge will be hung. The decorators will also begin work on the auditorium next week."

—E. E. Rice was seen by a Mirror reporter a few minutes before leaving for Boston last evening. He said in reply to a question: "No, my company for the Bijou is not yet complete. You may say that the latest additions to it are Herr Herbert Wilke and Augusta Roche; and also that I've just engaged Sadie Martinot for the Boston Bijou."

—L. E. Spencer on Tuesday telegraphed The Mirror from Galveston: "Have leased the new theatre, seating eleven hundred people. It is first-class in every respect. It is built by a club of over four hundred, comprising our principal citizens. The suit about the Tremont Opera House lease is set down for a hearing on Thursday."

—The experiences of the Furnished Rooms company in Leadville was rather tough. Left in the lurch by Ensign and Manager Smith, they had to pull out as best they could. The ladies of the troupe suffered the most infamous insults at the hands of "prominent" citizens of that blighted community. They say it is not safe for decent women to go to Leadville.

—In consequence of the stranding of H. M. Pitt'sComedy company in Boston last Saturday, their coming week of the 25th at the Windsor will be filled by a hastily made up company, including Harry Colton and wife; Frank Mordaunt, Annie Ward Tiffany and others, presenting Kentuck. The week following, July 2, Maurice Pike, late of the World company, rents the house.

—The *Pilgrim*, the Fall River Line's new and elegant steamer, took a party of invited guests down the harbor Monday. The boat is a magnificent affair, palatial in equipments, absolutely safe, and the largest passenger boat of the kind afloat. The Fall River Line's service is the finest in the world, and the new vessel will add immensely to the unequalled prestige it enjoys.

—McKee Rankin's new theatre is to open Sept. 31 with Joseph Jefferson, followed by The Black Flag, Clara Morris, Robson and Crane, John McCullough, and other good attractions. He closed with Mrs. Langtry's management Tuesday for that lady's appearance, and hopes to have Edwin Booth, providing he stars this season. The Knights and Rankins go out together under the management of Frank Curtis.

—Mrs. Moses Myers is the name of the new piece George K. Fortesque intends starring in next season. In addition to Mrs. Myers he will have a burlesque on Fedora, now being prepared by Sydney Rosenfeld in London. Mr. Fortesque, wife and little daughter will have a cottage at Summerton after the close of the Bijou season, and enjoy a Summer vacation among the mountains.

—James Fennessy, of Heuck's, Cincinnati, after going home to "benefit" and attend the Covington races, has returned to this city, where he remains the rest of this week, booking and planning for both houses—the old and the new. The plans for the new theatre, on the site of the old Coliseum, have been materially changed, the revisions of which are to be completed this week by Cobb, of Chicago.

—The Winston-Gordon Opera company opened the Summer season at Fort's Academy of Music, Baltimore, on Monday night, presenting Fatinitza. Jeannie Winston's reception in her most popular role was very flattering. Amy Gordon was also well received. There was a large house, and the season promises to be successful.

—Manager James E. Fennessy, of the Coliseum Theatre, Cincinnati, has been transferred to Heuck's Opera House. The Coliseum will in future be recognized as Heuck's New Opera House, and, under James Collins' management, will be solely devoted to dramatic attractions. The new theatre will have a seating capacity of 2,200, its auditorium comprising 90x83 feet, with a stage 41 feet in width by 55 feet in depth. It will be ready for occupancy by Sept. 1.

—Thorne's Black Flag company opened in San Francisco on Monday night to an overflowing house. The play was well received.

—The advance sales for the Thomas concerts in Denver had on Tuesday reached $7,000. The receipts of Modjeska's week there were $6,980.

—H. M. Pitt has been engaged by the Madison Square to play for the Summer season the part of The Rajah now acted by George Clarke.

—Mr. Collier states that Storm-Beaten will not be done by John Stetson, as he was too much of a gentleman to play against a brother manager's interests.

—John A. Stevens has brought suit to recover $300 from W. H. Harkins, deficiency on partnership account during their late venture in Nova Scotia with Passion's Slave.

—Hazel Kirke was produced at the Theatre Royal, Sturton Town, Cambridge, England, May 28, with a Miss Herschel as Hazel; C. Morgan, Dunstan, and James Skea, Pittacus.

—Mme. Anna de Brémont, who, under the pseudonym of Annie Lycett, made a favorable debut in Only a Farmer's Daughter, playing the part of Justine, is negotiating for a play in which to star next season. Mme. de Brémont is a handsome woman, and displays a good deal of talent.

—Manager White, of Detroit, is in town, after a week's visit to his wife in Washington. He will remain here a week or ten days to finish booking for his theatre. A long list of good attractions is already engaged, beginning with F. B. Warde, who opens the season at that house August 27.

—William Perzel says that Oscar Wilde is a superb *detailiste*. He has sent over samples of goods for certain dresses to be worn by Miss Prescott in Vera which will in color harmonize with the scenes and situations. An instalment of the wardrobe arrived on the *Normandie* from Paris Monday evening.

—Rudolph Aronson's youngest brother arrived from England on the *Alaska* Friday, bringing several of the latest French, German and English popular compositions for concert purposes. Among the lot is a Fedora waltz by Waldteufel. It will be tried shortly at one of the Sunday night entertainments.

—E. L. Walton has been engaged for the part of Snaggs in Edouin and Sanger's Bunch of Keys. McAdow and Lee have purchased the right for that comedy for the West and South. They carry a double stage and a trick stairway. Flora Moore, the variety artist, has been engaged for the soubrette part of Teddy.

—Irene Ackerman, who has been abroad for some time, will return to New York early in August. She writes: "I am glad to see The Mirror sells briskly at the news-stands in Paris. They have no paper here as valuable to the profession as yours in matter, scope or style. The ponderous *Era* is no more to be compared with The Mirror than an old-time stage with Delancey Kane's dashing Tally-Ho!"

—Lewis Morrison and wife (Rose Wood) are sojourning at the Morrison Cottage, Ocean Grove, for the Summer. Lew took a run to the city yesterday, and is tanned almost beyond recognition. Any moonlight evening he can be seen disporting himself upon the beach with that thirteen-month-old scion which he paternally dubs "Precious."

—Trouble is likely to brew out of the Fun in a Boarding School business. Lisette Ellani is playing it in the small towns, without John E. Ince, who says the piece is his, having got it from Minnie Palmer's mother, showing a receipt of the author, Charles P. Brown, waiving all rights to it for a consideration, which was paid. *Per contra*, Miss Ellani claims the privilege of playing it by a late permission of the author. John says he is going on the war-path.

—Annie Russell arrived home last week after an Esmeralda tour of eight months, going as far West as Leadville. Her success has been quite flattering; but she became tired of travelling and is delighted at getting home for a rest until September. She will remain with the Madison Square management, but is undecided whether she will play Esmeralda next season—would prefer a change. Miss Russell, with her mother, sister and little brother, leaves New York at the end of the month for a summering on the coast of Maine.

—Roland Reed, at the conclusion of his engagement in this city, will pay his parents a visit in Philadelphia, and during the Summer will knock about the various watering-places in this vicinity and read some of the numerous plays that have been submitted to him lately. Mr. Reed says that of eight or ten that he has read in his leisure hours during the last month, not one of the authors has any idea of stage business or dramatic construction; and, furthermore, that one or two, by authors who have some reputation, are just as faulty.

—John Mackay was asked about his reported interest in Pop, and said: "The interest I will have in the piece will be simply the interest I'll take in playing my part well and looking after things on the stage. The only pecuniary interest will be the salary I get. I shall be glad of a rest soon, having had a long, tiresome tour, although a wonderfully successful one. After six weeks our company, with few if any changes, will open in Boston early in August. Mr. Rice has prepared a good route, but whether it's to repeat our Western success or not I cannot say."

—An odd and tasteful advertisement is the *brochure* which C. P. Flockton has got for use among managers and the newspaper fraternity. It contains, besides a portrait of himself in *propria persona*, striking photographs of the actor in the principal characters he has played in London, including Barrato in Forget-Me-Not, Tom Coke in Old Heads and Young Hearts, the Abbé in New Trial, Col. Daunt in Queen's Shilling, Fagin in Oliver Twist, Sam Baxter in The Silver King, Streyke in The Colonel, L'Estrange in The Cynic, Petrovsky in Ours, etc.

—B. C. Faurot, owner of the Opera House at Lima, O., is in town. The trouble over the Opera House lease, reported in last week's Mirror, came near having a serious ending. When Williams, the manager, broke into the house with an armed squad at his back and assaulted Mr. Faurot, the latter rallied a posse with drawn revolvers and regained possession. Williams' discreet surrender averted bloodshed. The courts have decided that Williams shall have possession of the house until Sept. 4. Mr. Faurot's treasurer, however, will receive all monies. The military drill date that caused the trouble drew only $40. P. R. Bennett, of Urbana, is booking for Mr. Faurot.

Two Sides of a Story.

The Pitt Comedy company, after a season of two months in the four principal Eastern cities, has finally succumbed to the hot weather. The company opened at the Bijou Opera House in April, and the press unanimously recorded an artistic success. Mr. Pitt felt so elated that, at the conclusion of the Bijou season, about the middle of May, he organized a second company. This party died almost before it was born, and its disbandment gave the original company a sable optic. However, Mr. Pitt, after playing a second engagement in this city, took his company to Boston, where a financial entanglement suddenly closed their season. Mr. Pitt gave an account of the Boston trouble as follows:

"While we were playing at the Standard Theatre in New York—to poor business I may add—I sent word to Mr. W. W. Tillotson, Abbey and Schoeffel's representative at the Grand Opera House, that I was in pecuniary difficulties, and feared that I would not be able to keep my contract in Boston. He replied that Mr. Schoeffel was coming to New York the next Thursday, and advised me to see him. Mr. Schoeffel came to the Standard to see me. I told him how I was situated. He said it was out of the ordinary run of business, but the trouble might be bridged over, and asked how much I required to get on to Boston. I told him $500 would cover the week's expenses; but I did not want him to advance it all; to guarantee the salaries of my company for the Boston engagement would be sufficient. He inquired how much they would amount to, and I replied $500. He then asked if the company would agree to go to Boston under such an arrangement. I called up everybody on the stage, introduced them to Mr. Schoeffel, and asked if they would fill the engagement under his guarantee. Mr. Howell asked Mr. Schoeffel if he would agree to guarantee the salaries, and he then and there said he would. He noted the small number of people in the party, and seemed amused because the sum they asked him to become responsible for was so little. I think I could produce at least twenty-five people who would testify that Mr. Schoeffel made the agreement, for, beside our party, there was a company preparing to get up Humpty Dumpty, many of the members of which must have heard him.

"Schoeffel seemed anxious to have us come to Boston. If he had expressed any desire to cancel the engagement, I would have been glad, for I didn't want to go, being apprehensive that the trip might prove unprofitable. I certainly never should have started East without Mr. Schoeffel's guarantee. Well, after he had agreed to guarantee the salaries, I asked him for a small amount to enable the company to pay their board, etc., before leaving. He wanted to know how much was needed. I said $250 would be sufficient, and asked when I could have it. He replied that he was going down to the Grand Opera House, and would send it up. To save him that trouble I sent my acting manager, Mr. Pendar, down with him; but Mr. Pendar soon returned with a message to the effect that Mr. Schoeffel had reconsidered the matter and concluded not to advance $250. However, John P. Smith advanced the $250. With that and the assistance of twelve tickets furnished by Mr. Schoeffel I took the company to Boston. On Friday evening the company came to me and asked when they were to be paid. I sent for Mr. Byram, and he at once said he had had orders from Mr. Schoeffel not to advance any more money to me. I at once brought to him eight persons who had heard Mr. Shoeffel promise to guarantee salaries, and they all corroborated what I had said. Mr. Byram at once telegraphed Mr. Schoeffel for instructions. The dispatch was sent in ample season to have allowed him to take the 10:30 train for Boston; but he evidently preferred not to come on, as at midnight he replied by wire that he had made no promises to the company. In consequence, the people declined to go on Saturday. I hoped they would consent to play out the engagement, but at the same time I could hardly blame them, for they naturally felt bitter against a man who had gone back on his verbal contract with them. I have sunk every dollar I had in the world in the unprofitable season so unhappily ended."

Manager Tillotson, of the Grand Opera House, was found at his office by a reporter of THE MIRROR. In speaking of the affair, he said:

"Mr. Schoeffel made an agreement with Mr. Pitt, whereby the Park was to receive the first $1,500, Mr. Pitt the next $1,300, and if a greater amount, over and above the $2,800, was received, it was to be equally divided between Mr. Pitt and Mr. Schoeffel. The latter also agreed to advance $500, $250 in New York, and $250 on Saturday night in Boston. Mr. Schoeffel and I talked the matter over, and I told him that he was foolish to sign such a contract. Two hours later he notified Mr. Pitt that he would not sign the contract, but would agree to the following terms: Mr. Schoeffel to have the first thousand dollars; Mr. Pitt to have the next $500; and, if more money was taken in, to share the balance between them. Mr. Pendar, Pitt's agent, came to see us, and said the terms were satisfactory, but he must first see Mr. Pitt. Before he left he said: 'Of course we will receive the $250?' Mr. Schoeffel said that no money beyond what was mentioned in the contract would be paid. Mr. Pendar appeared to be astonished, but finally said he would consult Mr. Pitt. The contract was accepted first by telegraph and then by Mr. Pendar, who came back and said that Pitt accepted, and finally by Pitt himself, who came here and said it was satisfactory. Before the company left for Boston Pitt came to Mr. Schoeffel and said he would like $60 advanced to pay the fares of his company to Boston. He pleaded that he was short, having just remitted money to England for the support of his children. Mr. Schoeffel advanced the $60 that same night—it was Saturday. Pendar came to me and said he must have $100 or the company could not go on to Boston. I told him that $60 had been advanced to pay fares for the company, and I would not advance another dollar. Pendar said the company would not go on unless this $100 was advanced. I told him I did not care one cent whether they went or not; that the theatre would be better off if they did not go."

"What reason had you for believing the company would not draw?"

"Simply this, that in every theatre in which Mr. Pitt had played his company, they had left the theatre in debt. Pendar went off, saying that the company would not go to Boston. I had grown tired of these demands for money, and did not doubt that if I advanced the $100, another demand for $100 would be made the next morning. Well, the company did go to Boston, and we had to pay $130 express charges on Pitt's show-bills, although he had agreed to furnish that part of the business. On Monday $50 more was advanced to pay the salaries of some of the company who demanded money. Altogether $260 was advanced. The company played five nights and drew $316, about $63 a night."

"You assert that Mr. Schoeffel did not break his contract?"

"Positively. It was Mr. Pitt who broke his contract. The members of the company said Mr. Pitt had told them that Mr. Schoeffel had guaranteed their salaries. This was untrue, for there is no such clause in the contract. This places Mr. Pitt in a very bad light. If he concealed the knowledge of the terms of the last contract from the company it is his fault that the members were deceived, and not Mr. Schoeffel's. They had no right to refuse to play, however."

"Do you think Mr. Pitt will bring a suit for damages against Mr. Schoeffel?"

"I don't think he will, because he is not the aggrieved party. If anybody has been injured it is Mr. Schoeffel, and he might bring a suit for damages, if he wished to."

Detroit *Chaff* says of E. Randall Knowles, of Providence: Mr. Knowles has the one great fault of being young—an obstacle which time is pretty sure to remove; but his lack of experience is atoned for by a thorough education and unmistakable talent. Aside from his profession, he has obtained considerable reputation as a concise and forcible writer on literary and scientific topics, and in the leading reviews of this country and England his name can frequently be seen as a contributor.

THE NEW YORK MIRROR last week contained the following paragraph: Randall Knowles replies to the doubtful story of a Providence newspaper man, that he is not an actor, by exhibiting a criticism which appeared in the *Journal* of that city six years ago, speaking favorably of his public appearance.—*Com*

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